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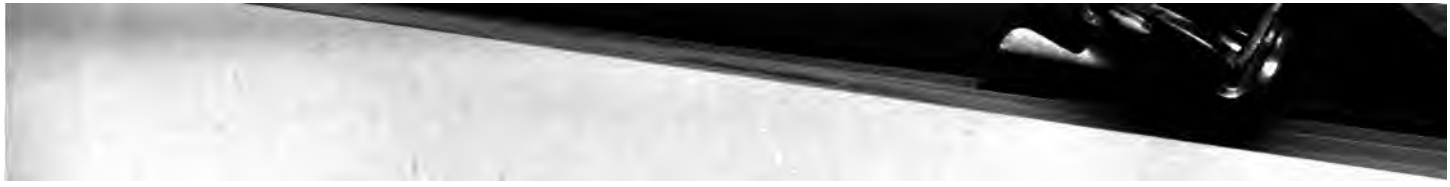

THE VILLAGE COMPILATION

OF

Sacred Musick.

BY DANIEL BELKNAP.

SECOND EDITION.

Boston :

PRINTED FOR THE AUTHOR....BY J. T. BUCKINGHAM....1806.

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(SEAL.) BE IT REMEMBERED, That on the twenty ninth day of Octob[illegible] in the thirty first year of the Independence of the United States of America, *Daniel Belknap* of the ſaid Diſtrict, has depoſited in this [illegible]itle of a book, the Right whereof he claims as Author, in the words following, *to wit* :—"THE VILLAGE COMPILATION OF [illegible] MUSICK, BY DANIEL BELKNAP." In conformity to the Act of the Congreſs of the United States, intitled "An Act for the en[illegible]ment of Learning, by ſecuring the copies of Maps, Charts and Books, to the Authors and Proprietors of ſuch Copies, during the t[illegible]s therein mentioned;" and alſo an Act intitled "An Act ſupplementary to an Act, intitled, An Act for the encouragement of Learni[illegible] by ſecuring the copies of Maps, Charts and Books, to the Authors and Proprietors of ſuch Copies during the times therein mentioned; and extending the Benefits thereof to the Arts of Deſigning, Engraving and Etching Hiſtorical and other Prints.

WILLIAM S. SHAW, } *Clerk of the Diſtrict of Maſſachuſetts.*

PREFACE.

INDUCED by the repeated ſolicitations of his friends, and the liberal patronage which he has receive in former publications, the compiler offers the publick the following work.

THIS volume contains upwards of one hundred and forty pieces of muſick, calculated for divine wor ſhip, beſides a number of ſet pieces for occaſional purpoſes.

TO collect the thoughts, ſooth the paſſions, and expand the ſoul for receiving religious impreſſions, i the deſign of ſacred harmony. And the Editor flatters himſelf that the above deſign will, in ſome meaſur be promoted by his work; and that, amid the variety of the following pages, ſomething may be foun which will engage the attention and correſpond with the taſte of various characters.

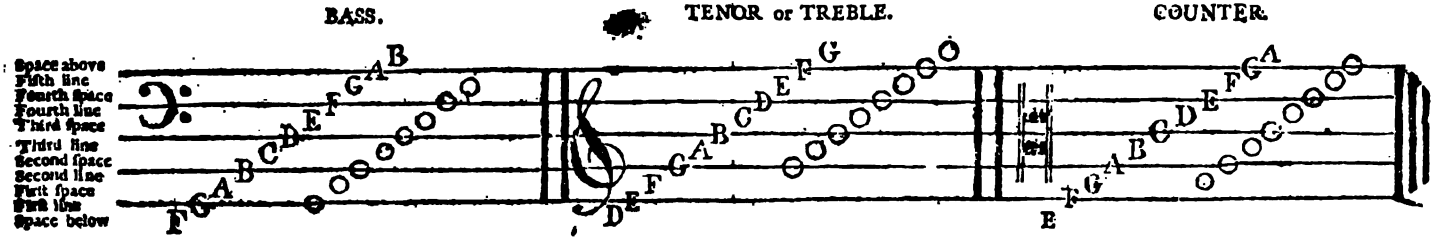
SHOULD the Compiler receive that encouragement which has attended his former publications, his pa trons may expect ſoon to receive ſomething further from their obliged Servant,

THE EDITOR.

FRAMINGHAM, November, 1806.

A CONCISE *INTRODUCTION* [illegible] *GROUNDS of MUSICK.*

THE GAMUT.



The natural place for me is in B

If B be flat me is in	E	If F be sharp me is in	F
If B and E be flat, me is in	A	If F and C be sharp me is in	C
If B, E and A be flat, me is in	D	If F, C and G be sharp, me is in	G
If B, E, A and D be flat me is in	G	If F, C G and D be sharp mi is in	D

Above me, are faw, sol, law, faw, sol, law, and below, are law, sol' law, law, sol, faw, and then comes me again.

From me to faw, and from law to faw, are but half tones.

It takes 2 minims to make one semibreve, 4 crotchets, 8 quavers, 16 semiquavers, or 32 demisemiquavers.

MUSICAL CHARACTERS.

Stave — FIVE lines whereon musick is written.

Ledger line — [illegible]

Flat	♭	Set before a note ſinks it half a tone.
Sharp	♯	Raiſes a note half a tone.
Natural	♮	Reſtores any note, made flat or ſharp, to its primitive ſound.
Slur or Tie		Shows what number of notes are ſung to one ſyllable.
Point		Adds to a note half its original length.
Figure	3	Reduces three notes to two of the ſame kind.
Hold		Shows that the ſound of the note over which it is placed ſhould be continued beyond its cuſtomary length.
Apoggituras		Are ſmall notes to lean on, in paſſing intervals, and muſt be dwelt upon according to the value or length of the note.
Repeat		Shows that part of the tune is to be ſung twice.
Figures	1 2	Show that the notes under figure 1 are ſung before repeating, and the notes under figure 2, after. If tied together with a ſlur all are ſung after repeating.
Chooſing notes		Give the performer liberty to ſing which he pleaſes.
Mark of diſtinction		*Requires the note over which it is placed to be ſung emphatically.*

Single bar		Divides the time according to the meaſure note.
Double bar		Shows the end of a ſtrain.
Cloſe		Shows the end of a tune.

COMMON TIME MOODS.

Firſt		THIS mood requires one ſemibreve or its amou other notes to a bar. It has four beats to a bar down and two up. The accents fall on the firſ third parts of the bar.
Second		Has the ſame quantity of notes, is beat and acc like the firſt, only one quarter quicker.
Third	or	Requires the ſame amount as the preceding, has two beats to a bar, one down, and the other up. has a full accent on the firſt, and a weaker o third part of the bar.
Fourth		This mood has but one minim to a bar, is beat an cented like the laſt, only one third quicker.

TRIPLE TIME MOODS.

Firſt		CONTAINS three minims in a bar; has three b two down and the other up, and is accented o

Second Contains three crotchets in a bar, beat and accented like the firſt,

COMPOUND TIME MOODS.

Firſt HAS two beats to a bar, which contains ſix crotchets, accented on the firſt and fourth.

Second This mood requires ſix quavers to a bar, is beat and accented like the laſt.

OF THE KEYS.

THERE are two Keys in muſick, the *ſharp key*, and the *flat key*. If the laſt note in the Baſs be next above me, it is a ſharp, if next below, it is a flat key.

MUSICAL TERMS EXPLAINED.

AFFECTUOSO, *affectionately.*
Creſcendo, or Cres. *increaſing the ſound.*
Duetto, *two parts together.*
Forte or For. *loud and full.*
Grave, *ſlow.*
Moderato or Mod. *ſlacken the time.*
Piano or Pia. *ſoft.*
Tutt, *all voices together,*
Vigoroſo, *with life and vigour.*

MODULATION.

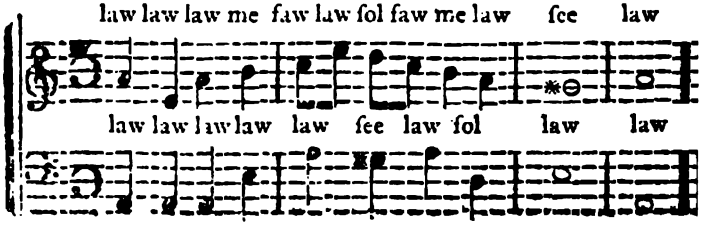
Muſick cannot be complete without the aſſiſtance of modulation, or the art of varying from one key to another, by the aid of flats and ſharps. In order to do this with facility and correctneſs, the names of the notes muſt be removed into the new key, and occupy a place there, ſimilar to that which they held in the original key; that is, faw muſt be the new key note, ſol, its fifth, and me, the leading note, if in the major ſeries. In modulating into the fourth of the key, the major ſeventh is made flat; for example: in the key of C major, by flatting B, F becomes the key note. To apply the ſyllables in this caſe let the C, immediately preceding the flat, be called ſol, preſerving at the ſame time the tone of faw, its former name; then by falling a whole tone to B, calling it faw, you come into the key of F. In modulating into the fifth of the key, the fourth is made ſharp and becomes the leading note, or ſharp ſeventh of the key; *e. g.* in the key of C major, by ſharping F, you make G the key note. In order to apply the ſyllables in this caſe, let the G immediately preceding the occaſional ſharp, be called faw, preſerving the tone which it held as ſol; then by falling half a tone and calling F me, you arrive at the key of G. Thus by a thorough knowledge of modulation, the moſt difficult pieces of muſick may be performed at ſight.

It has been aſſerted that in muſick there are two natural keys, viz. C major, and A minor. This aſſertion is undoubtedly erroneous; for no key can be called natural, that requires the aid of flats and ſharps to render its ſeries of eight notes melodious and agreeable to the ear. As all minor keys require their ſixth and ſeventh notes ſharp in aſcending their octaves and natural in deſcending, it follows that the key of A cannot, properly, be called natural, but only that of C, which is not liable to this objection.

Example of the key of A minor.

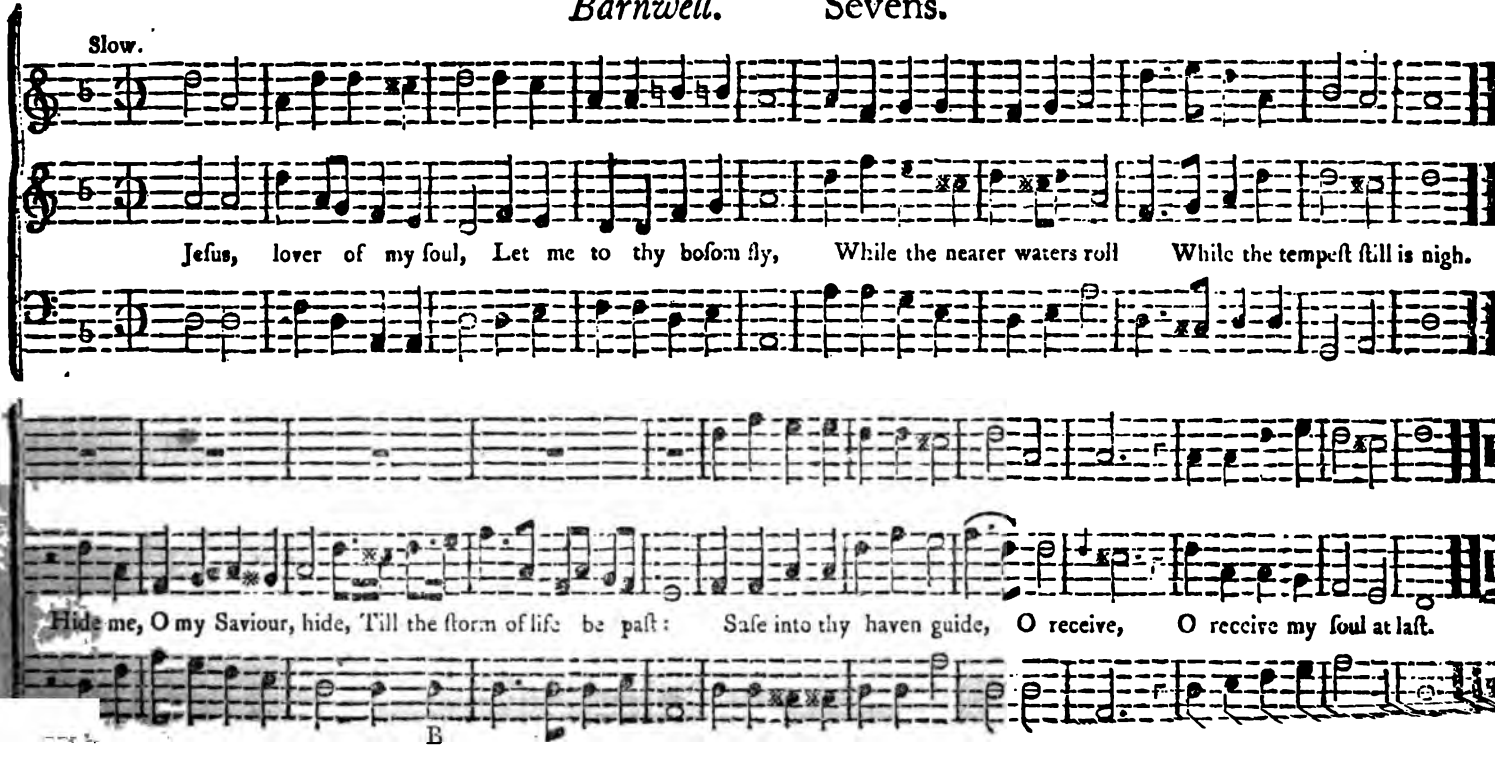
It is recommended that all notes made ſharp in the key of A mi and called ſol, be called See; as the word ſee is much better adap to the true ſound of the note than the word ſol; alſo in all ſimilar ſtances where occaſional flats and ſharps occur, as in tunes in the n ural major key, where B is occaſionally made flat, the note on ſhould be called faw inſtead of me; for by making B flat, the muſ is generally modulated into the key of F. Alſo in all ſimilar ſi ations.

Example of the key of A minor, wherein ſol ſhould be called ſee.



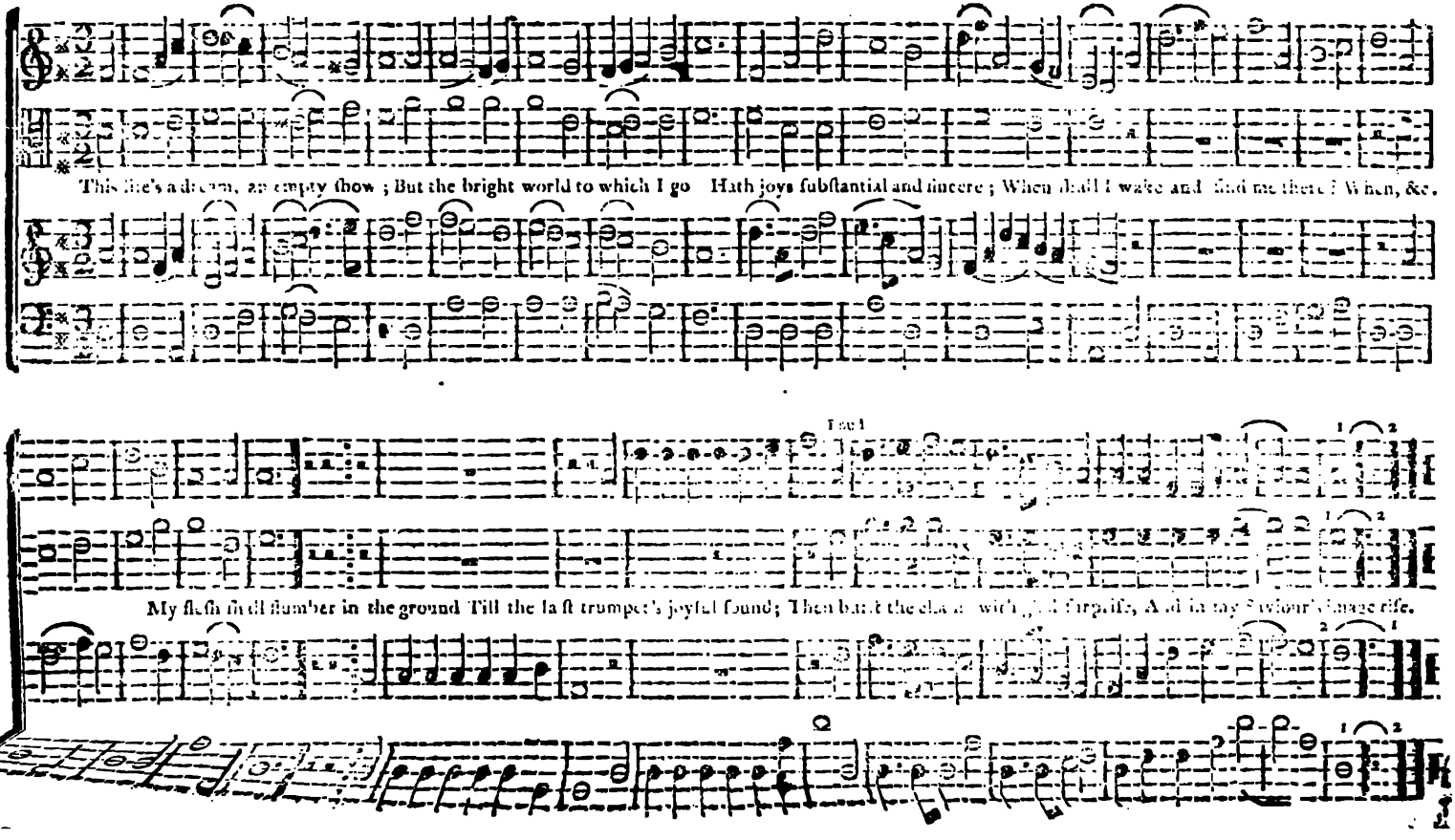
Village Compilation of Sacred Musick.

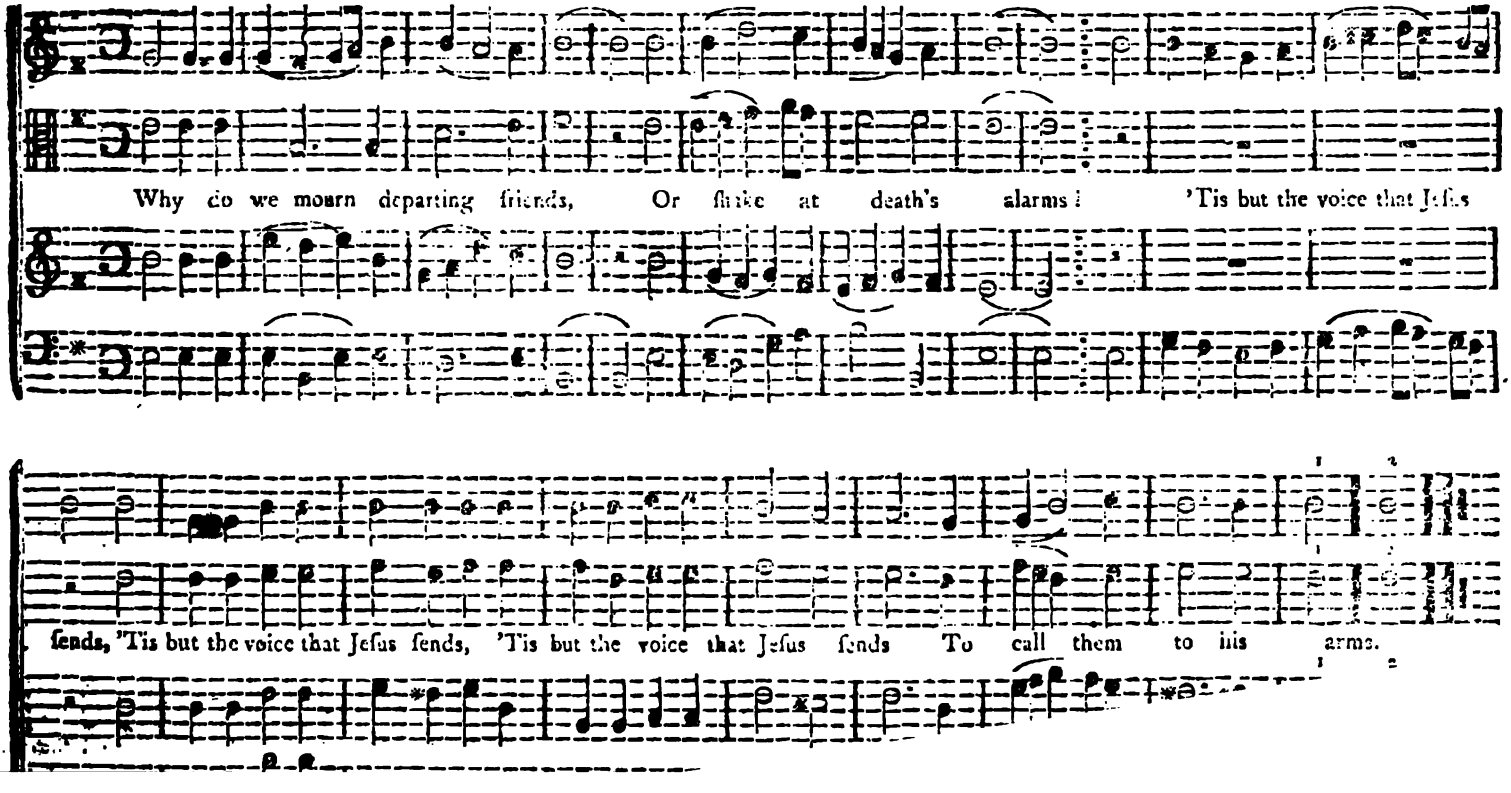
Barnwell. Sevens.



Tilden. L. M.

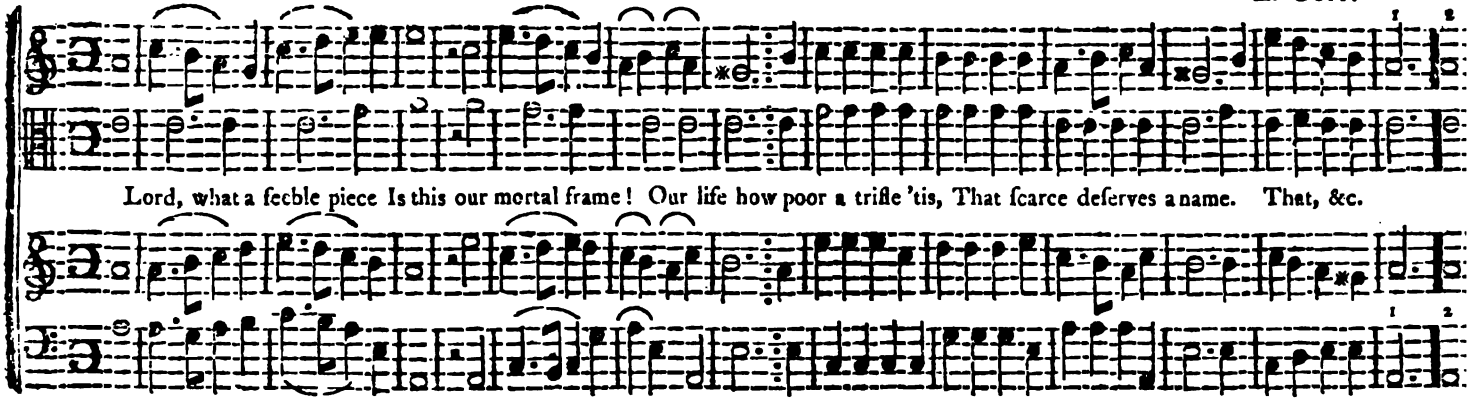
BROWN.




Why do we mourn departing friends, Or ſhake at death's alarms! 'Tis but the voice that Jeſus
ſends, 'Tis but the voice that Jeſus ſends, 'Tis but the voice that Jeſus ſends To call them to his arms.

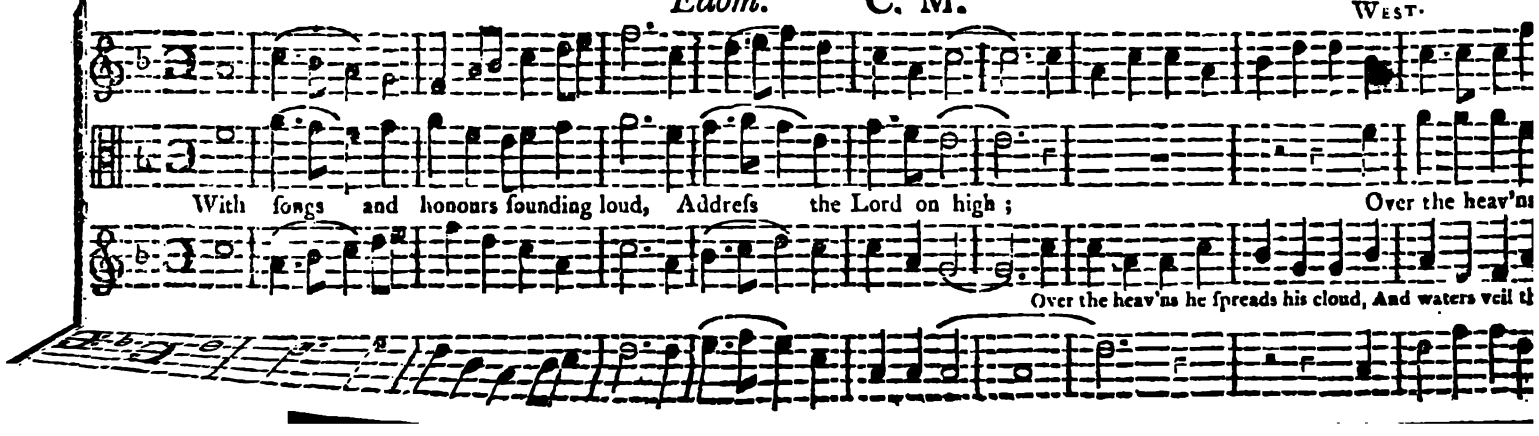
Granville. S. M.

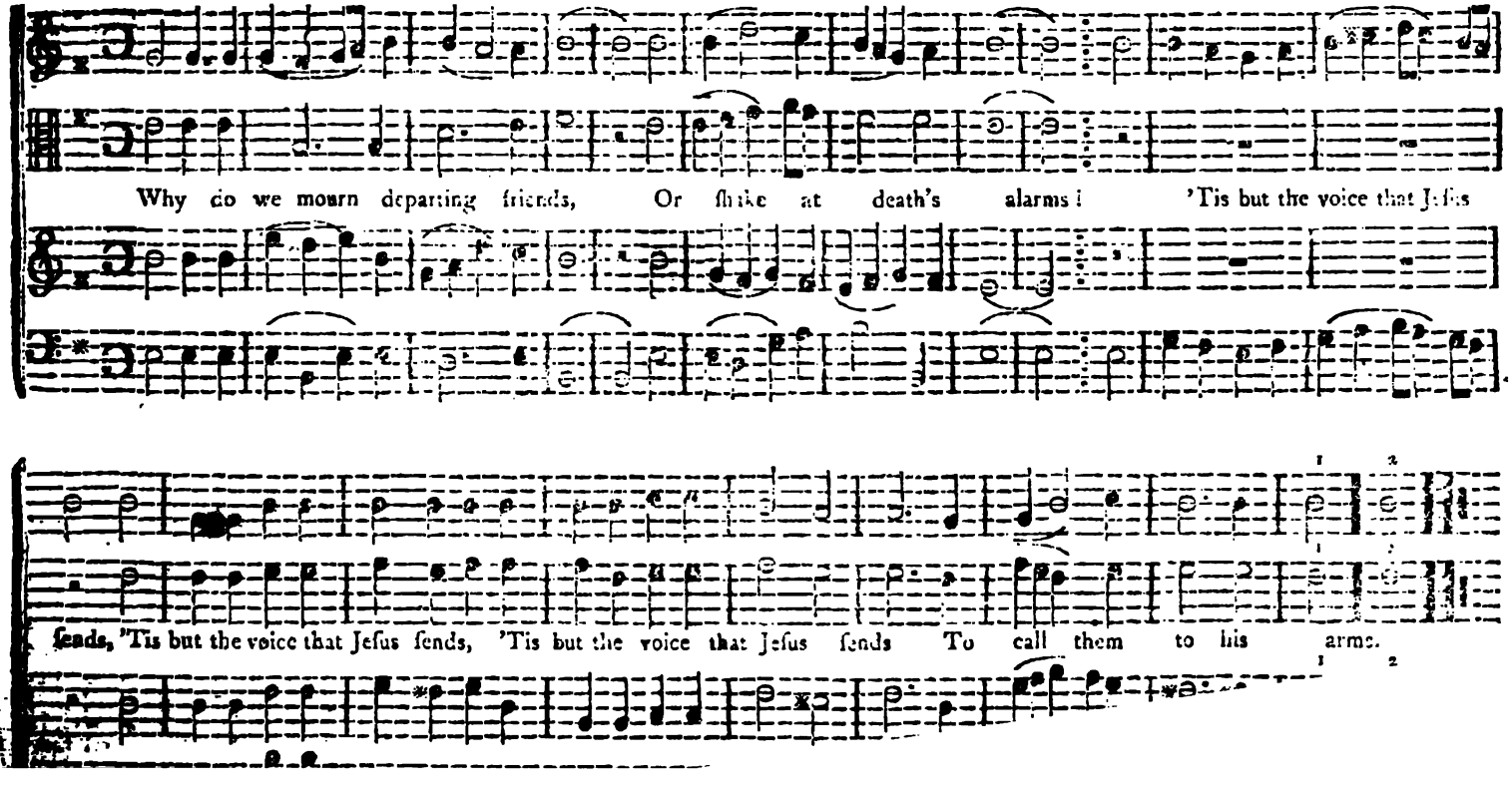
E. Goff.



Edom. C. M.

West.

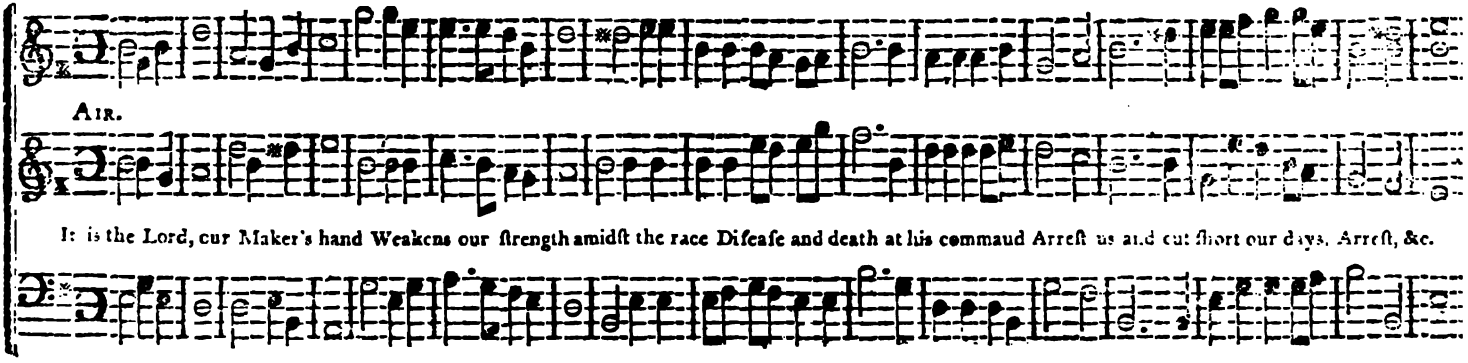



Why do we mourn departing friends, Or ſhrink at death's alarms! 'Tis but the voice that Jeſus
ſends, 'Tis but the voice that Jeſus ſends, 'Tis but the voice that Jeſus ſends To call them to his arms.

Mortality. L. M.

BELKNAP.

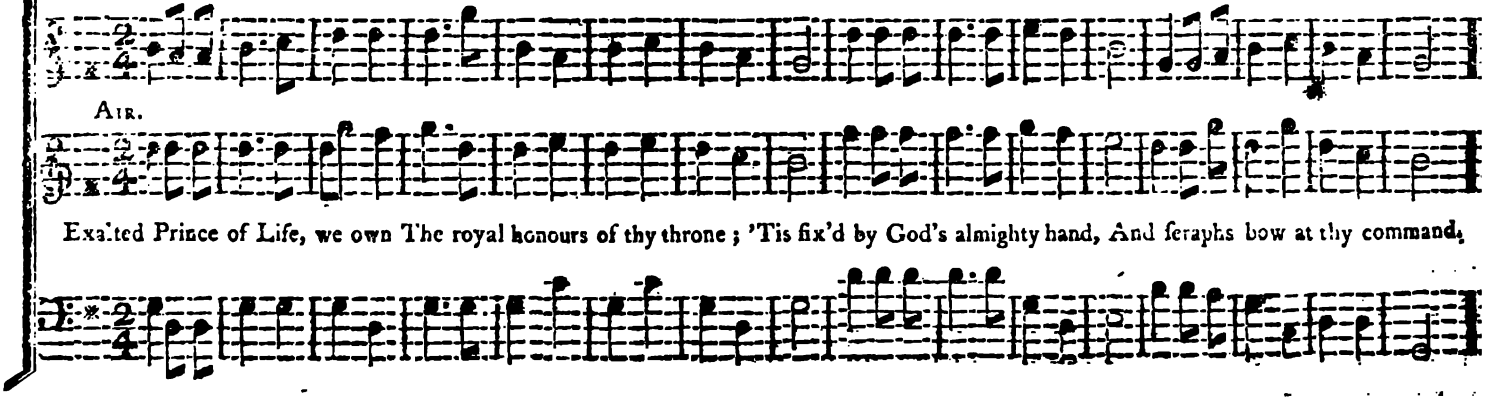
AIR.



London. L. M.

BELKNAP.

AIR.



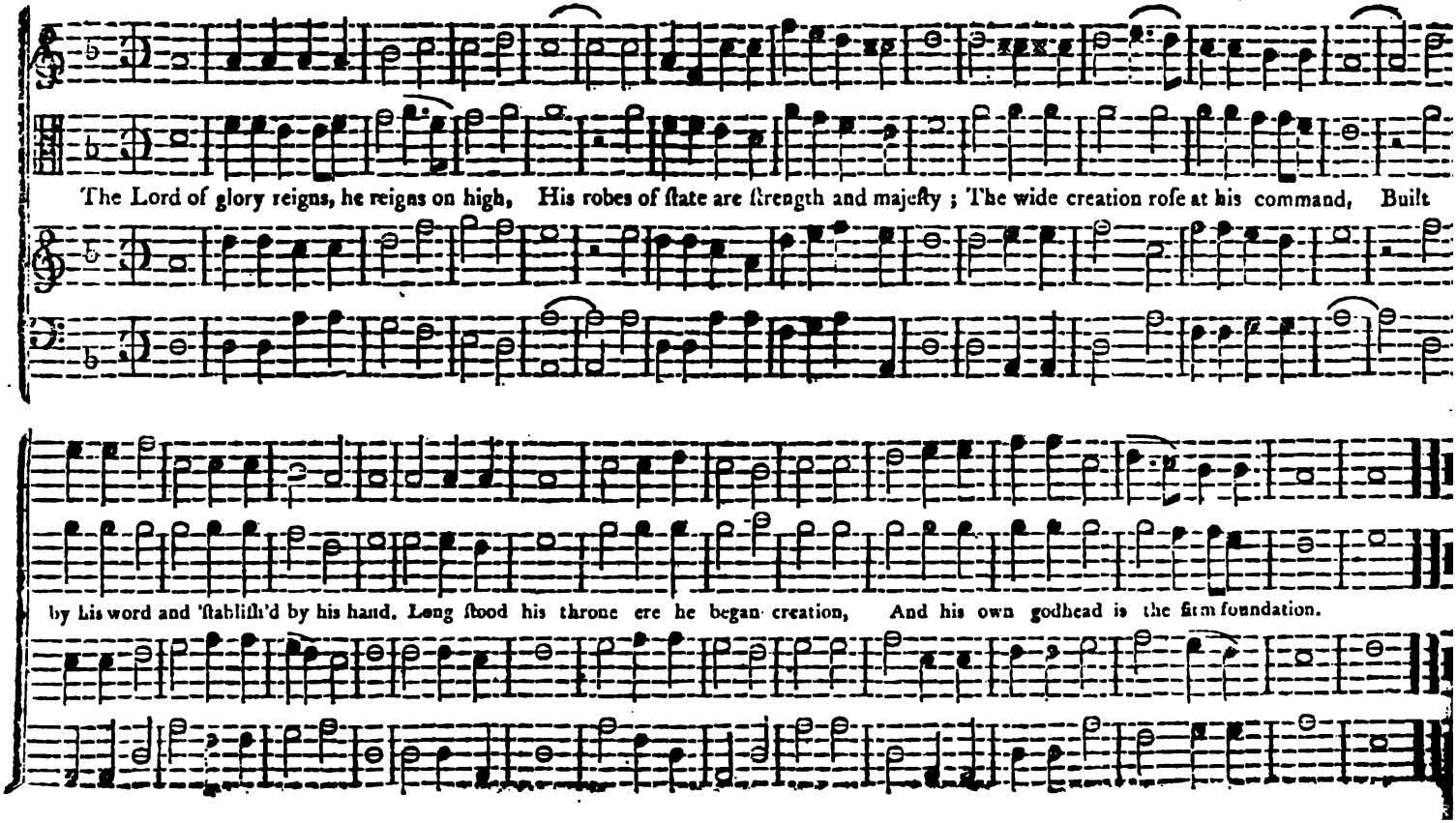
Hartland. L. M.

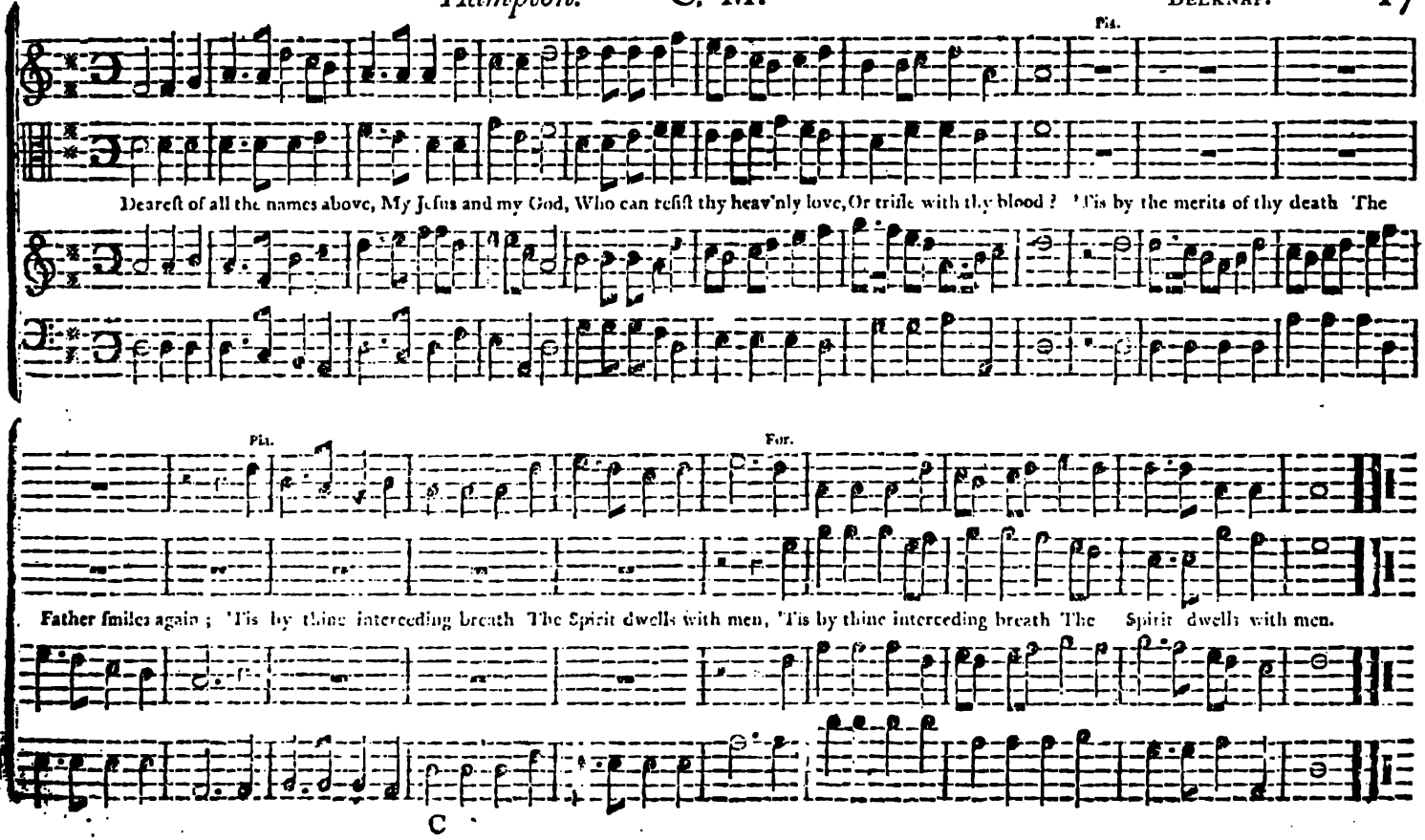
But man, poor man, is born to die, Made up of guilt and vanity; Thy dreadful ſentence, Lord, was

juſt. Return, ye ſinners, to your duſt, Return, ye ſinners, to your duſt.

Machias. P. M.

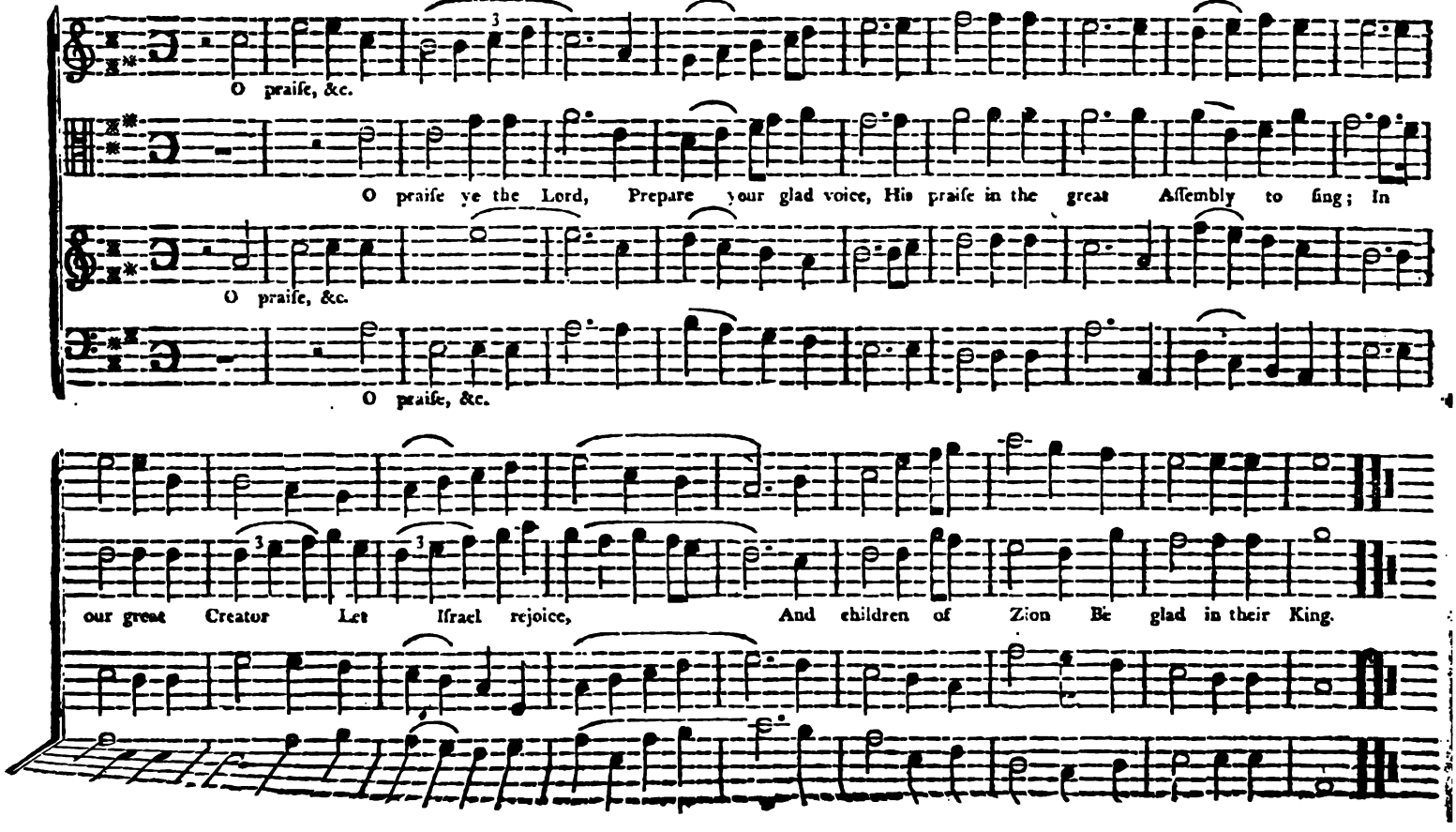
E. Gott.



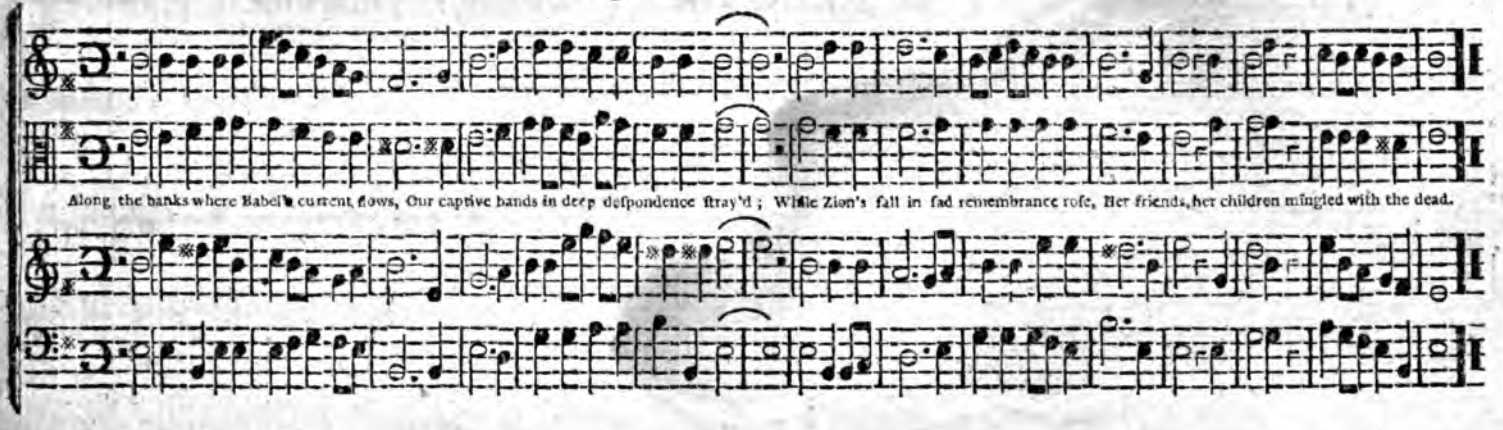

Pia.
Dearest of all the names above, My Jesus and my God, Who can resist thy heav'nly love, Or trifle with thy blood? 'Tis by the merits of thy death The
Pia.
For.
Father smiles again; 'Tis by thine interceding breath The Spirit dwells with men, 'Tis by thine interceding breath The Spirit dwells with men.

Triumph. P. M.

HAMILTON.

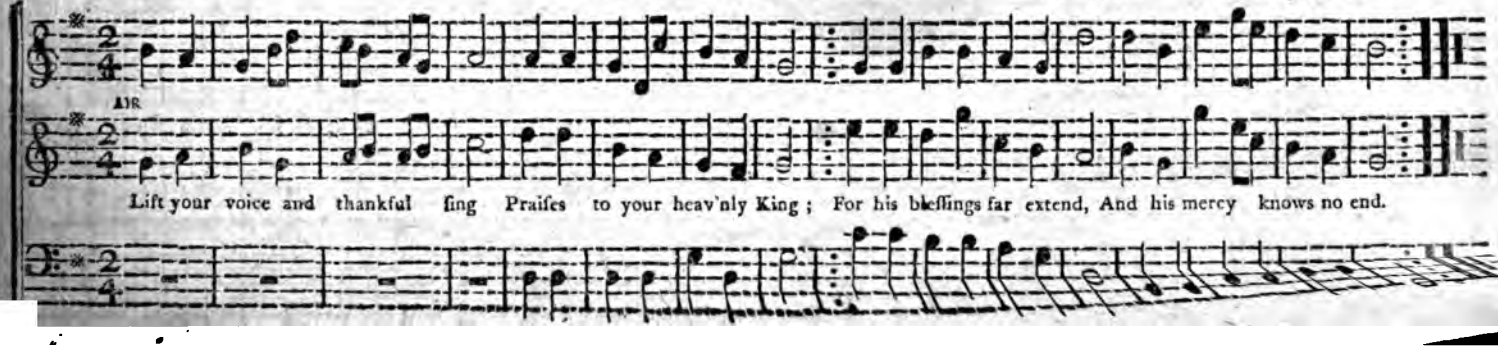


Kingston. P. M.



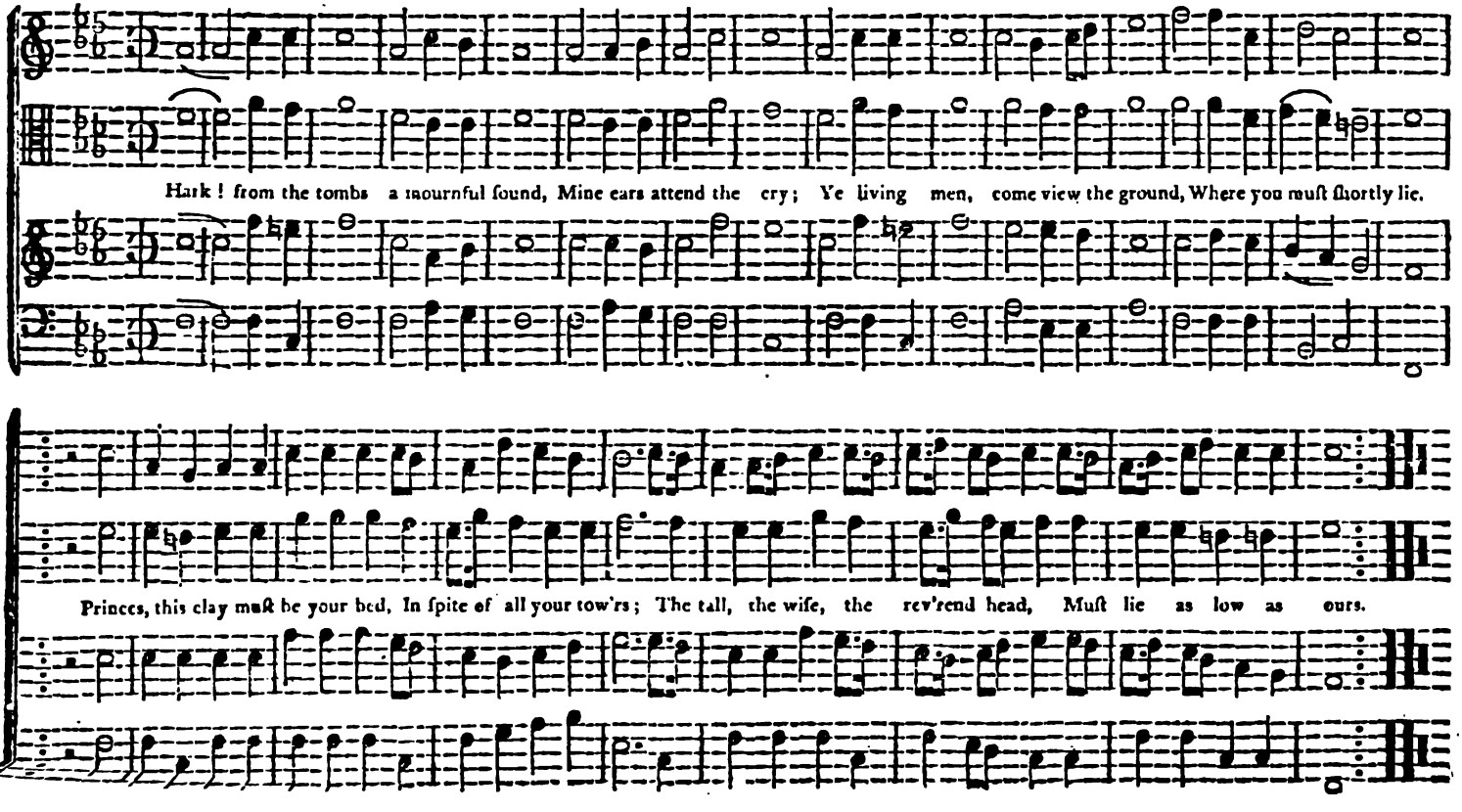
Elim. All Sevens.

BABCOCK. Words by Merrick.

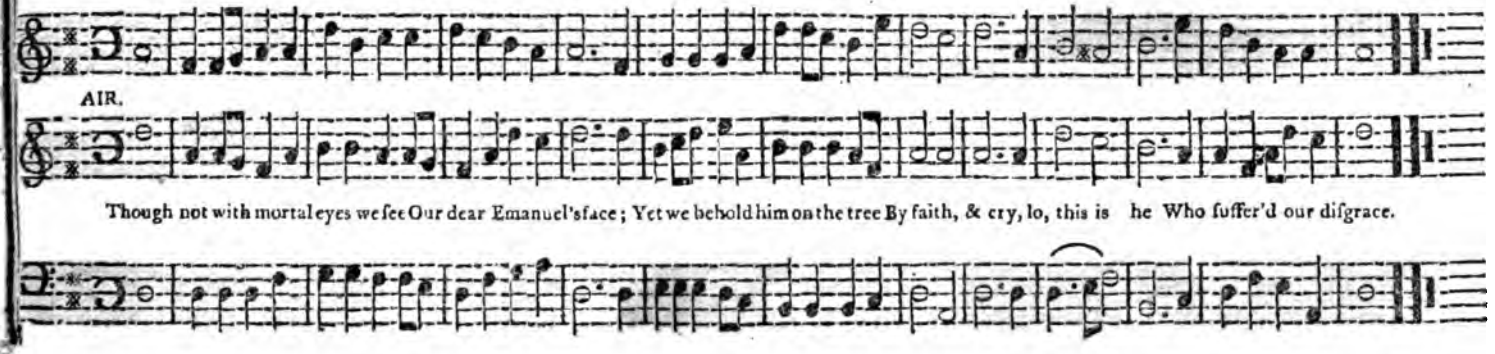


Golgotha. C. M.

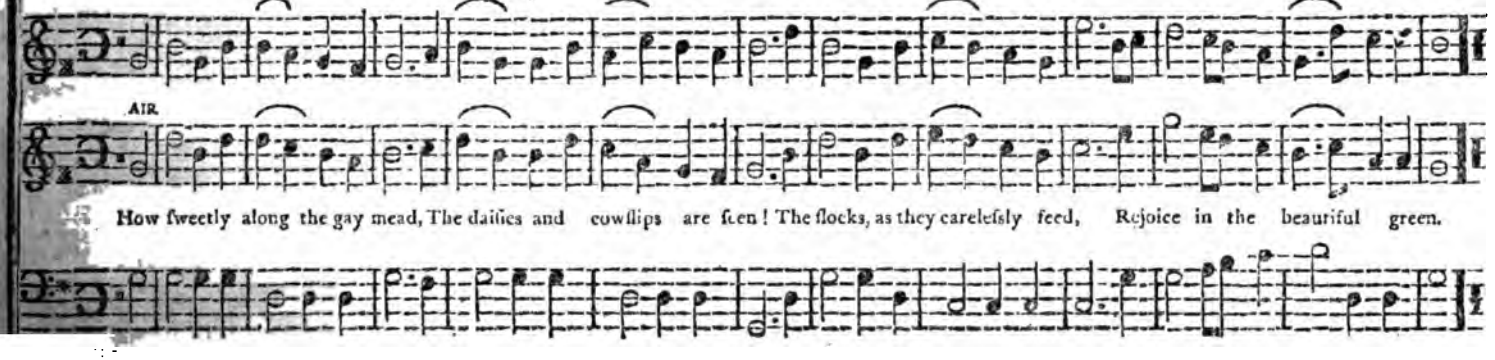
BILLINGS.



Sharon. P. M.

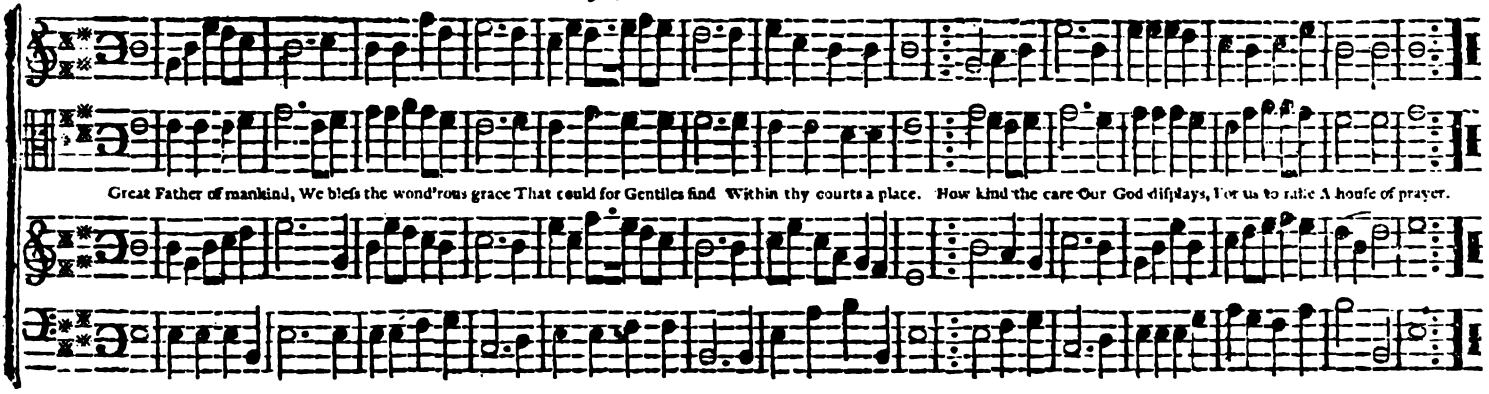


Pelham. P. M.



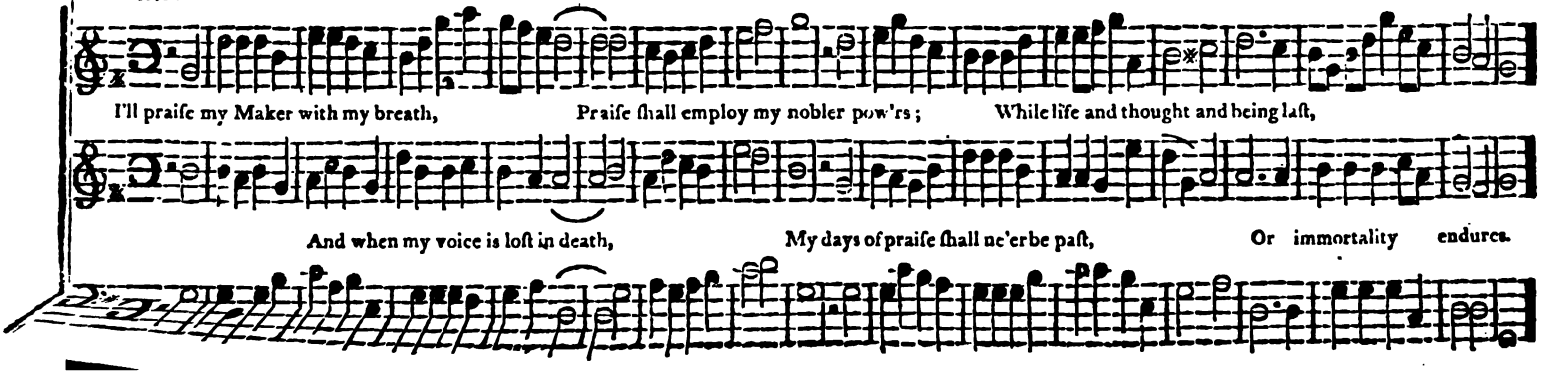
Boylſton. H. M.

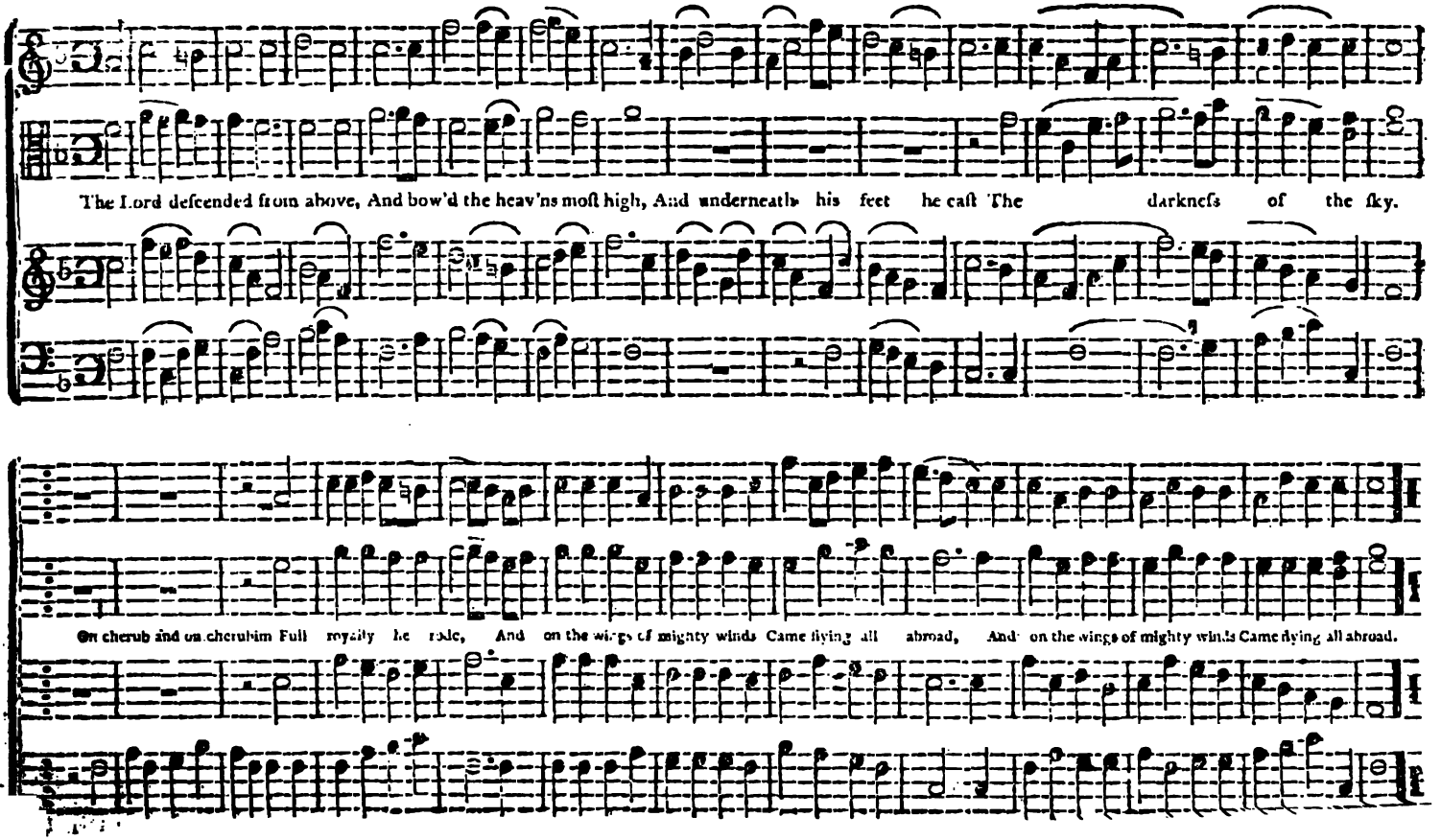
BELKNAP.



Deerfield. P. M.

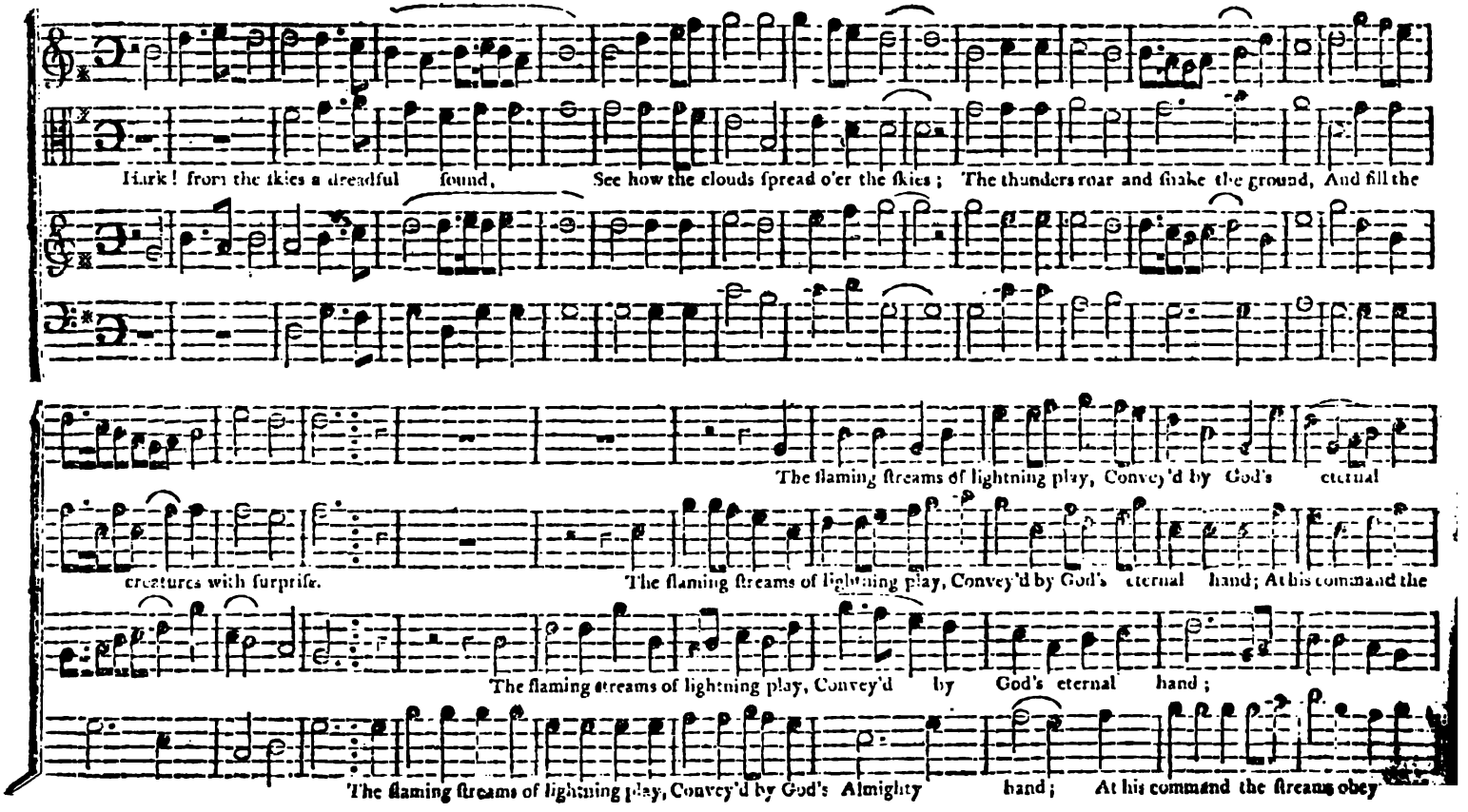
AIR.



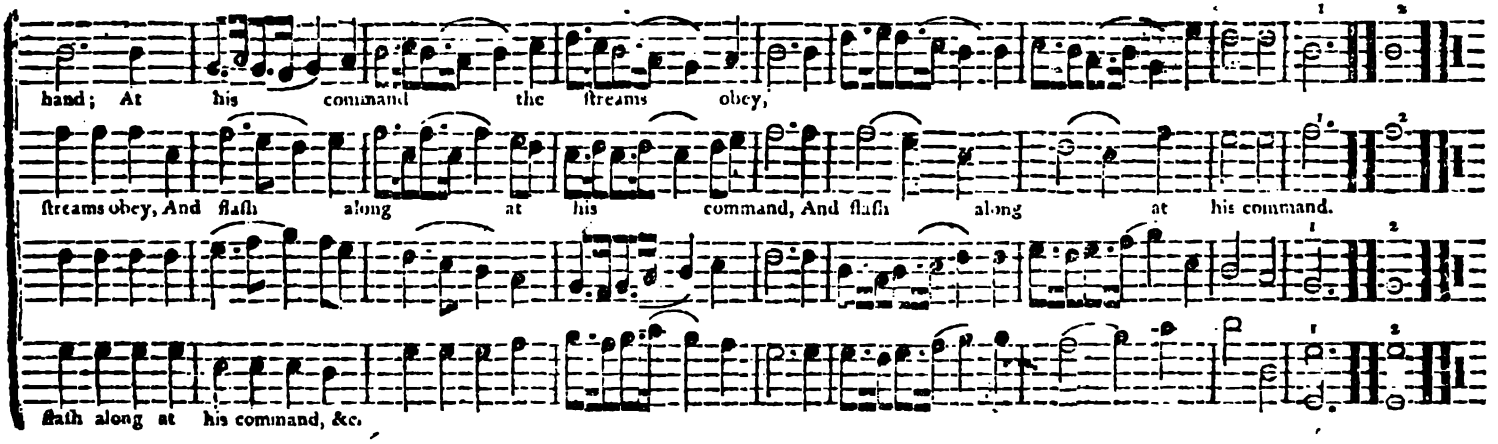

The Lord deſcended from above, And bow'd the heav'ns moſt high, And underneath his feet he caſt The darkneſs of the ſky.
On cherub and on cherubim Full royally he rode, And on the wings of mighty winds Came flying all abroad, And on the wings of mighty winds Came flying all abroad.

Hancock. L. M.

BELKNAP.

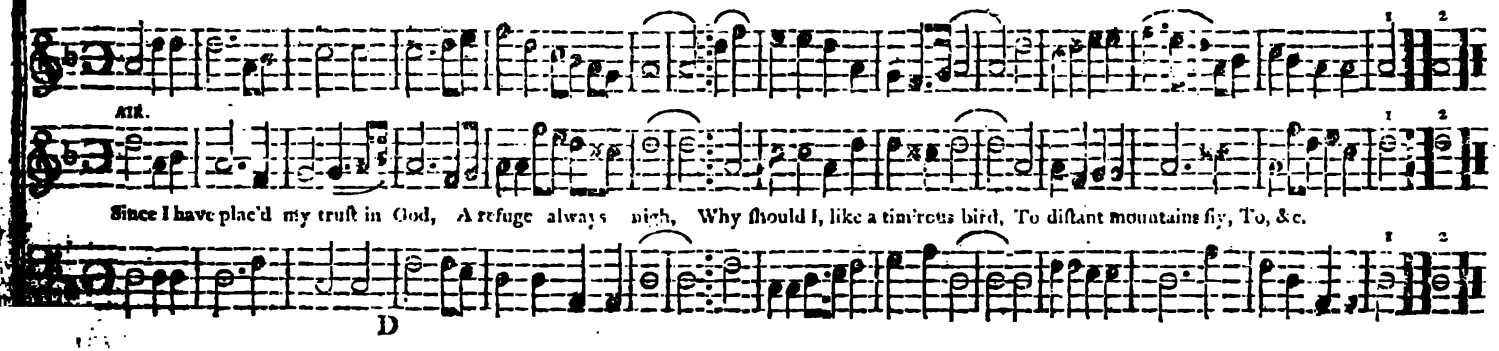


Hancock. Continued.



Flanders. C. M.

BABCOCK.



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East Needham. C. M.

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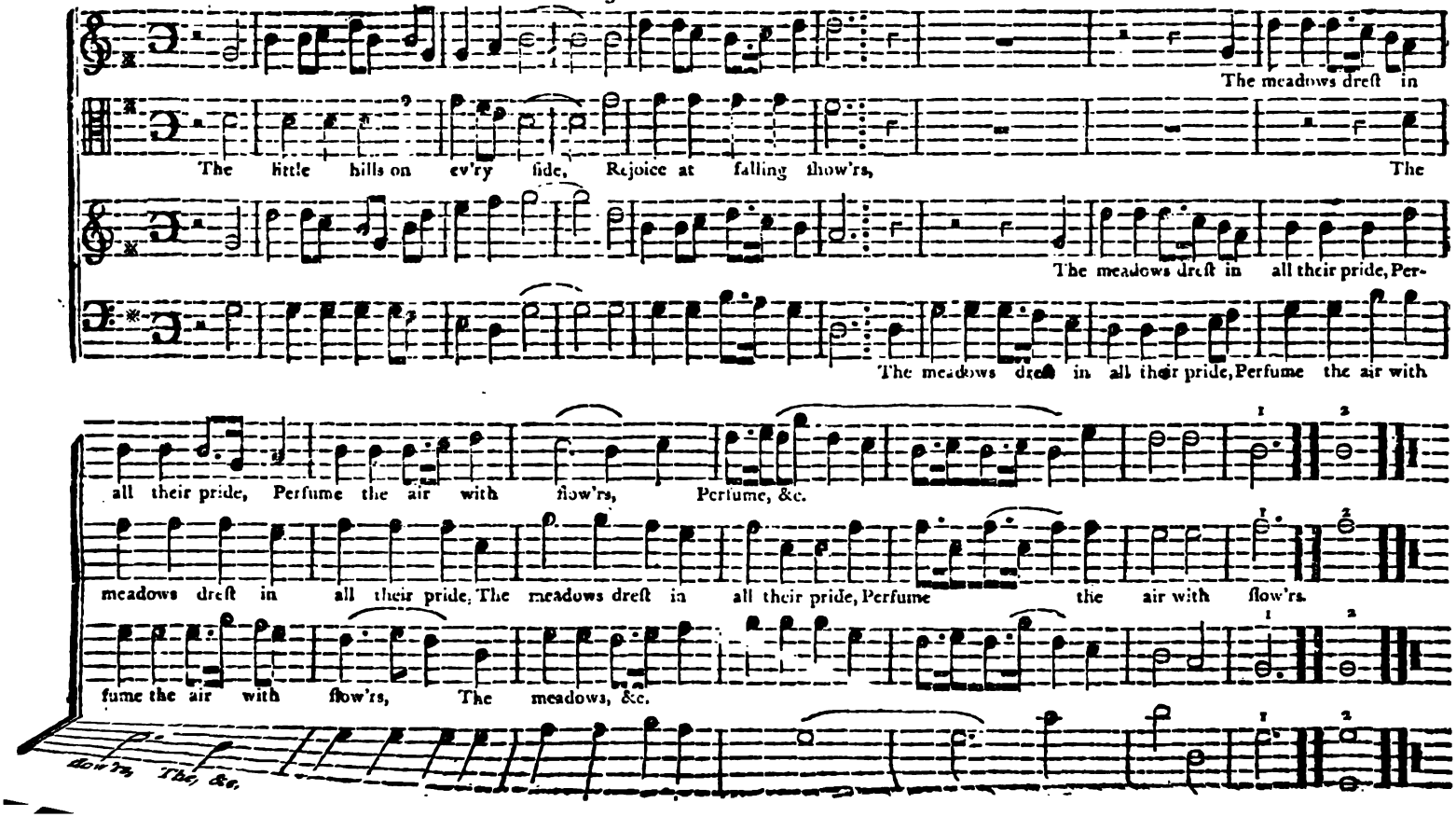
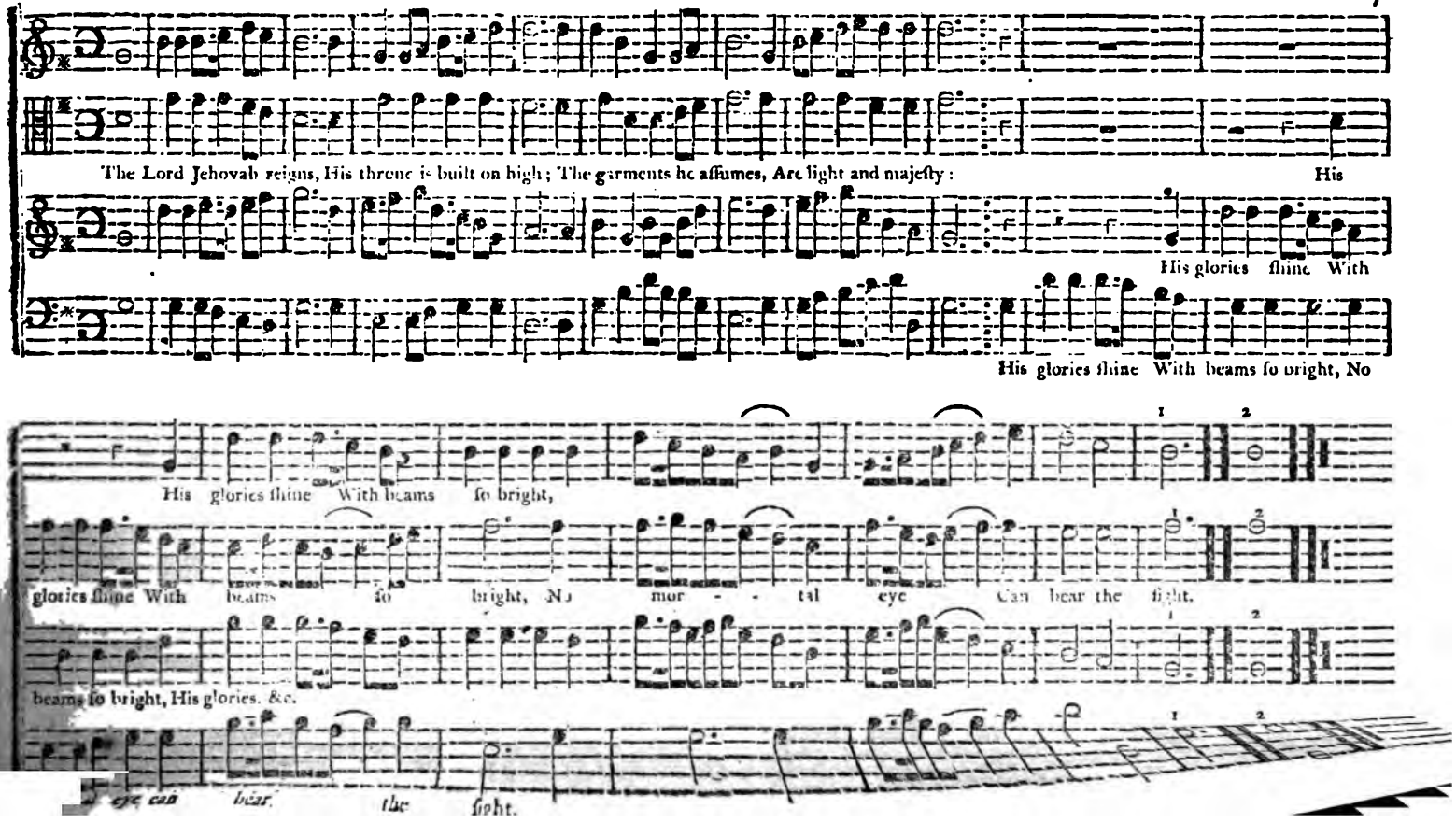
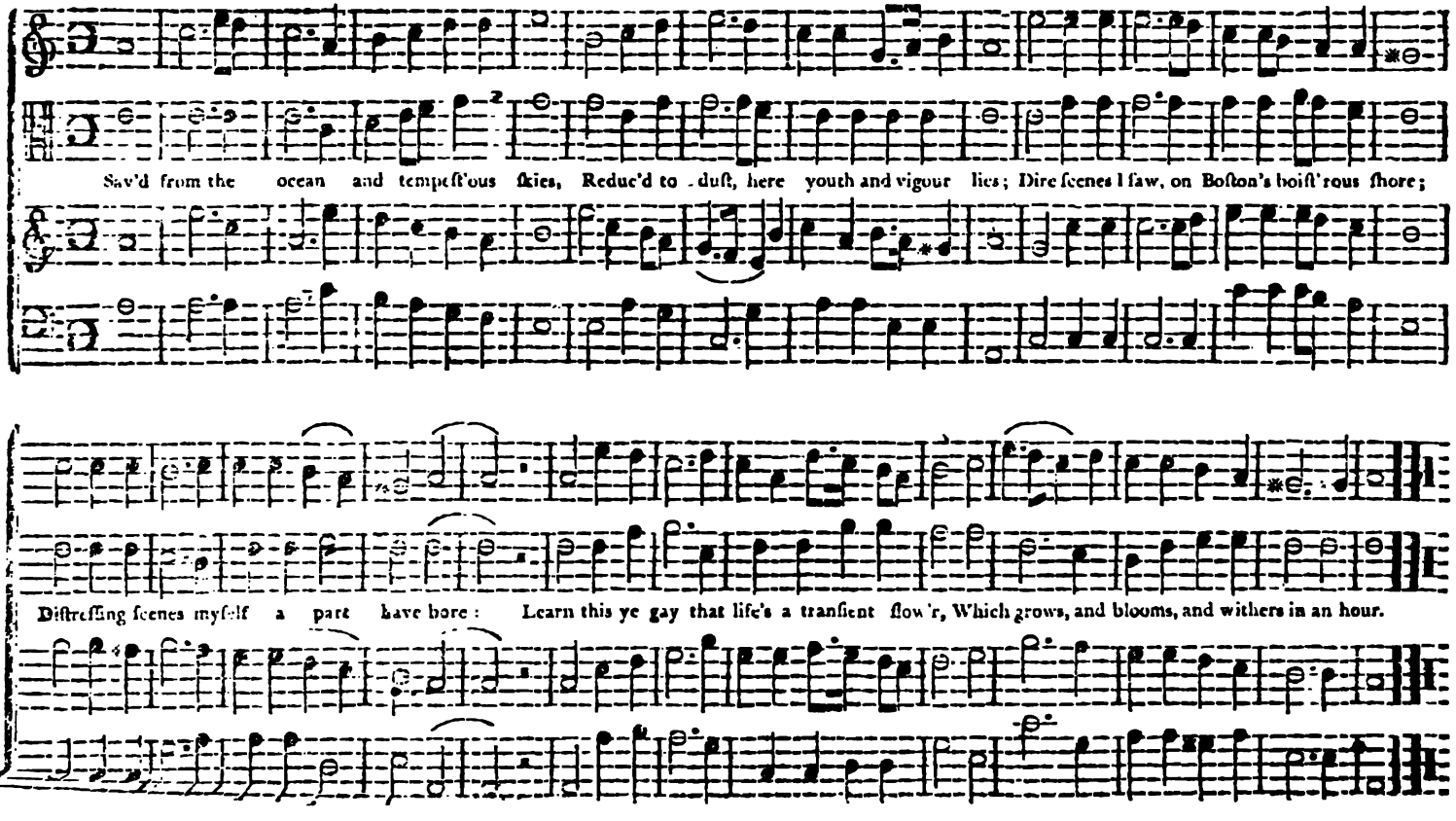
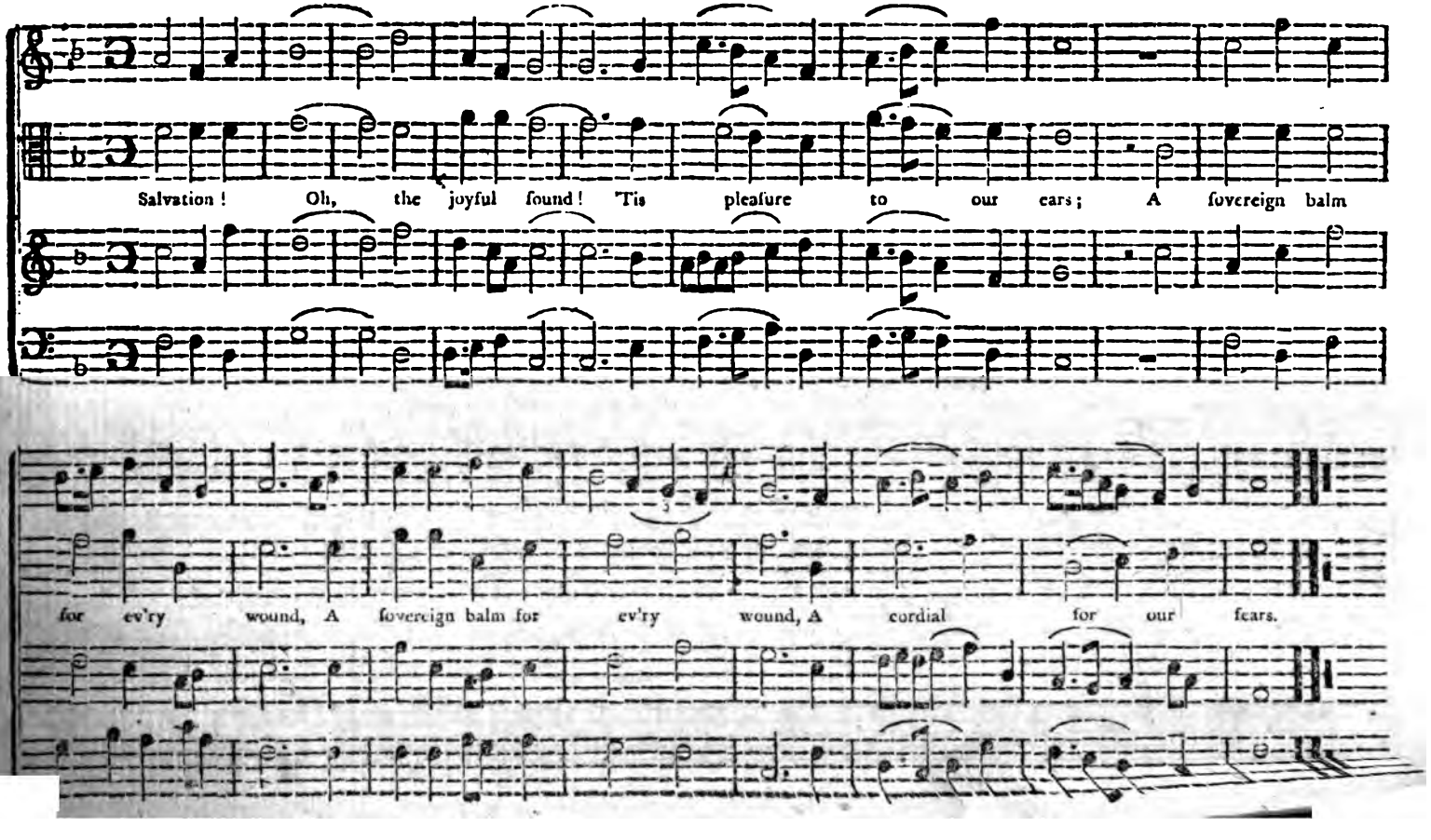



The Lord Jehovah reigns, His throne is built on high; The garments he aſſumes, Are light and majeſty: His
His glories ſhine With
His glories ſhine With beams ſo bright, No
His glories ſhine With beams ſo bright,
glories ſhine With beams ſo bright, No mor - - tal eye Can bear the light.
beams ſo bright, His glories. &c.
eye can bear the light.

Shrewſbury. P. M.

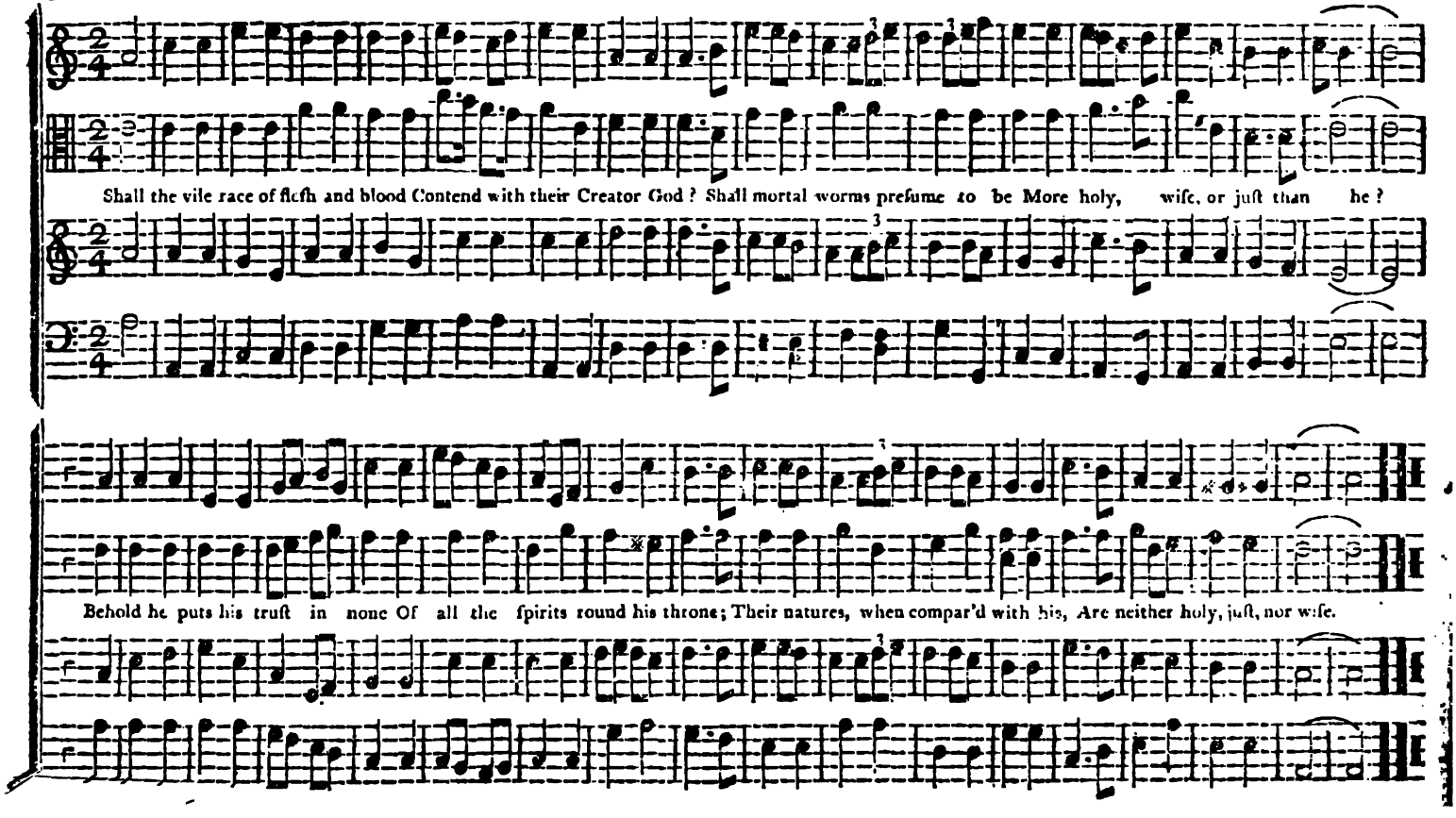
BELKNAP.




Salvation ! Oh, the joyful ſound ! 'Tis pleaſure to our ears ; A ſovereign balm
for ev'ry wound, A ſovereign balm for ev'ry wound, A cordial for our fears.

Franklin. L. M.

FISHER.



Brimfield. P. M.

AIR.

Throughout the Saviour's life we trace No period elſe is ſeen; Taſting, in ſoul, a painful hell,

Nothing but ſhame and deep diſgrace, Till he a ſpotleſs victim fell, Caus'd by the creature's ſin.

Williamſtown. P. M.

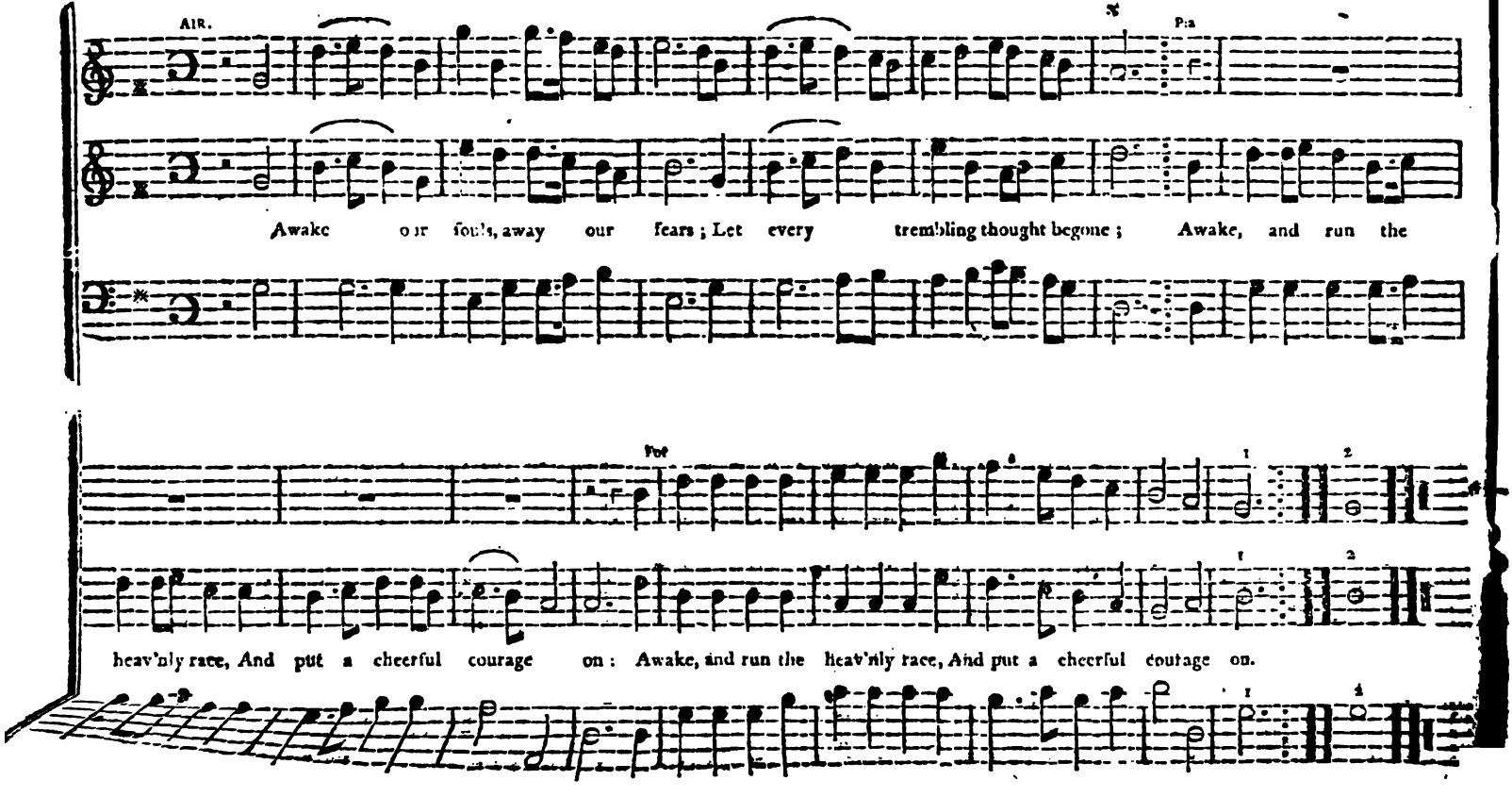
BELKNAP.

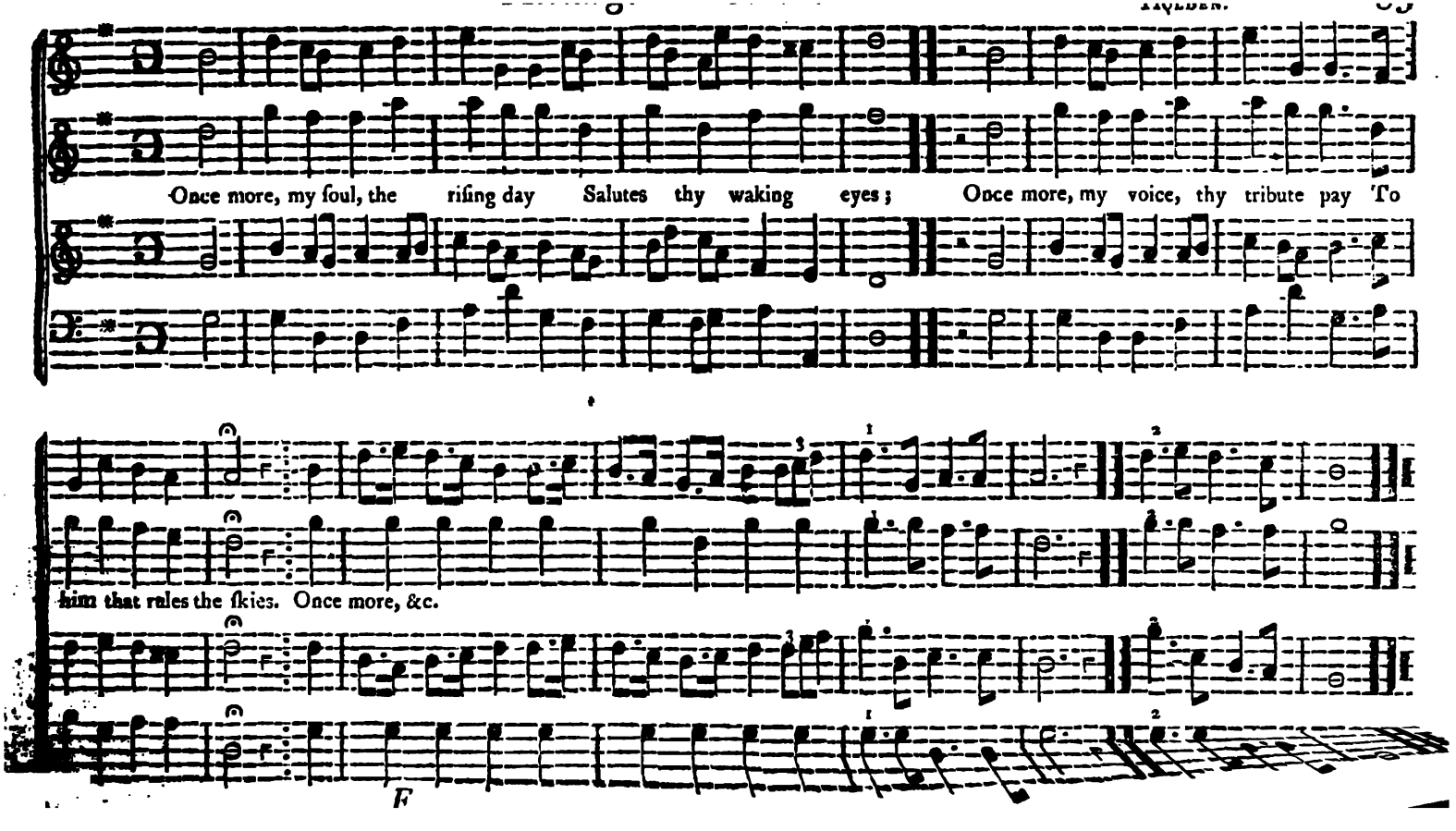
Almighty King of heaven above, And Lord of all below, Permit thy ſuppliants to draw near,

AIR.

Eternal ſource of truth and love, With rev'rence and religious fear, And at thy feet to bow.

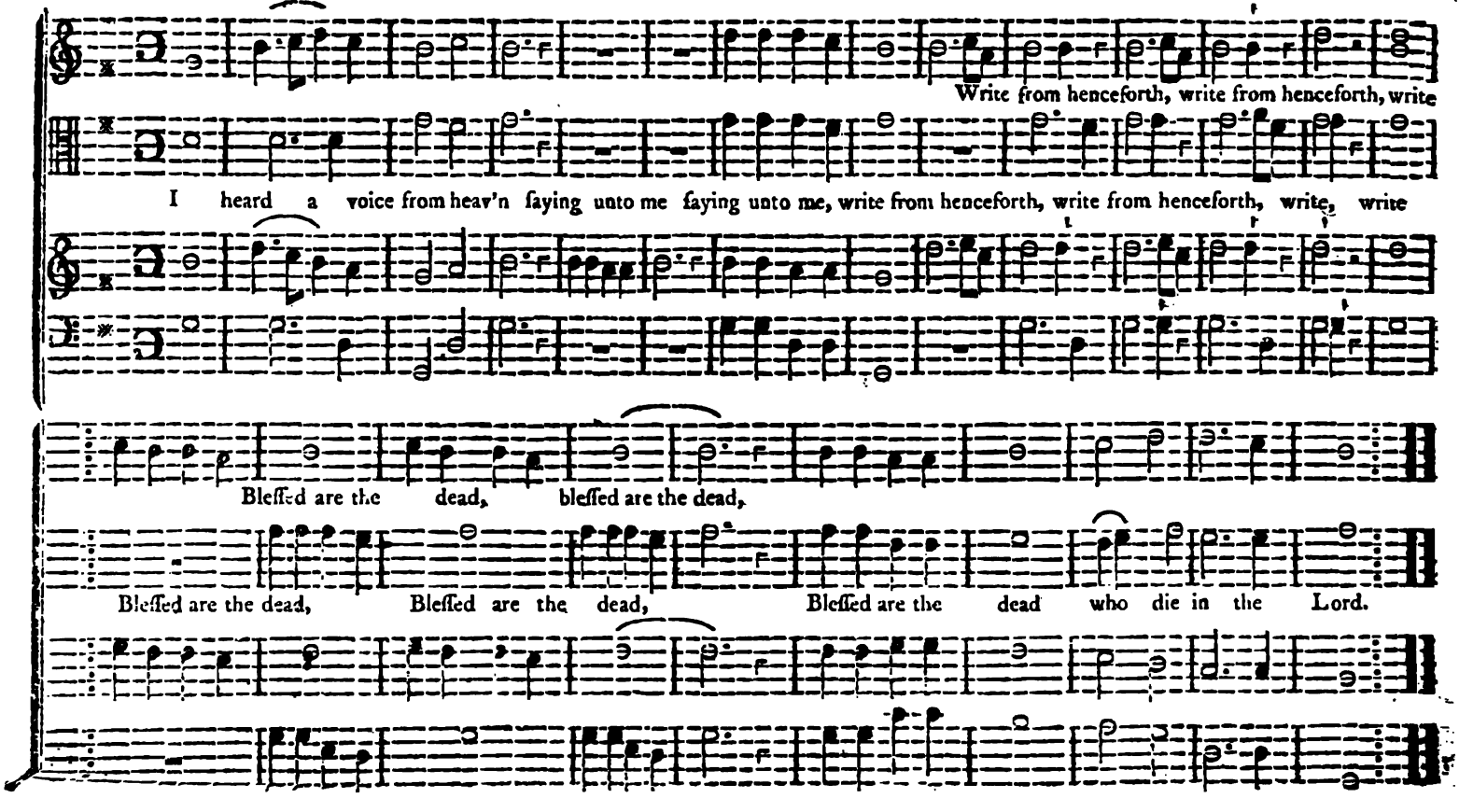
New Framingham. L. M.

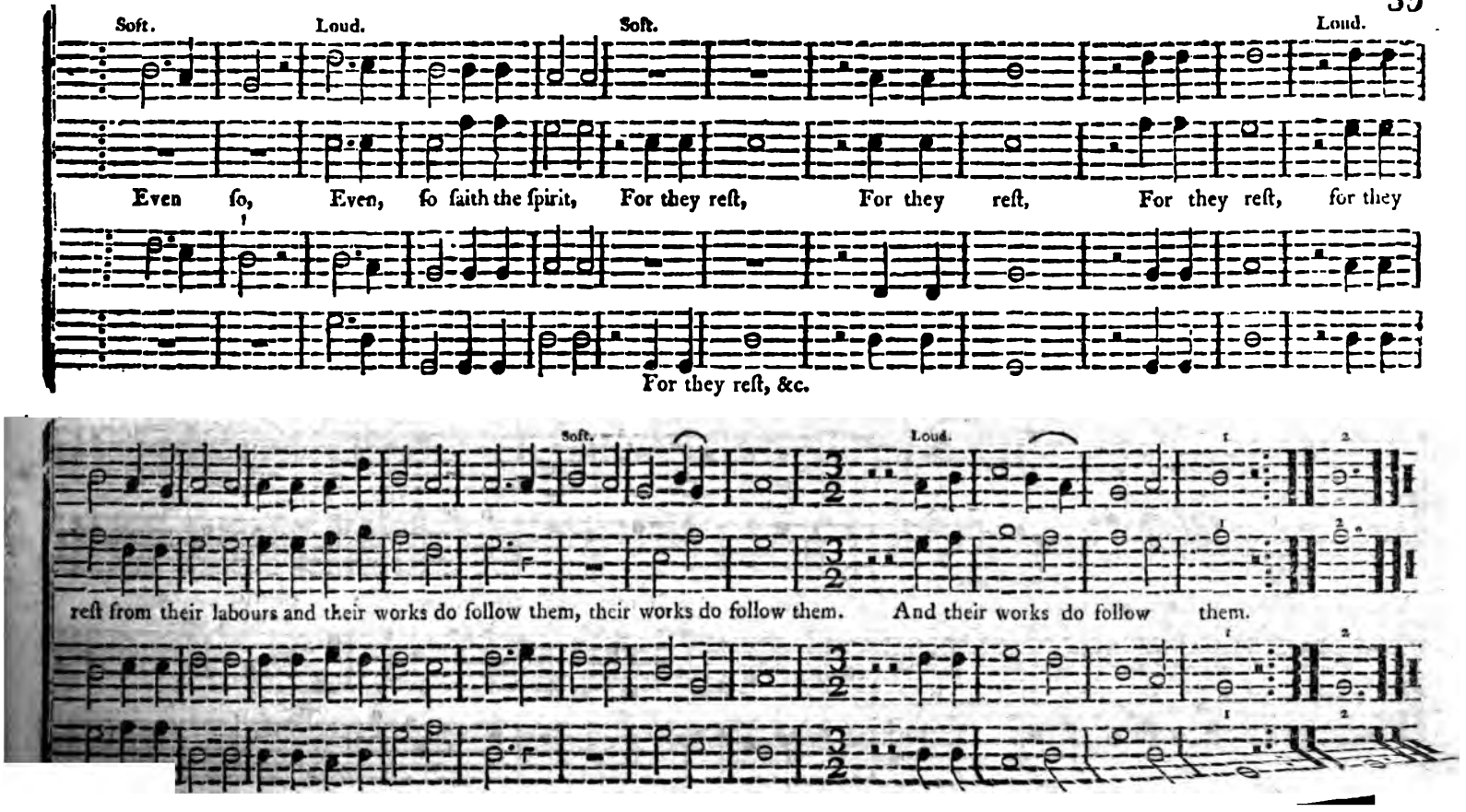



Once more, my ſoul, the riſing day Salutes thy waking eyes; Once more, my voice, thy tribute pay To
him that rules the ſkies. Once more, &c.
F

A Funeral Anthem.

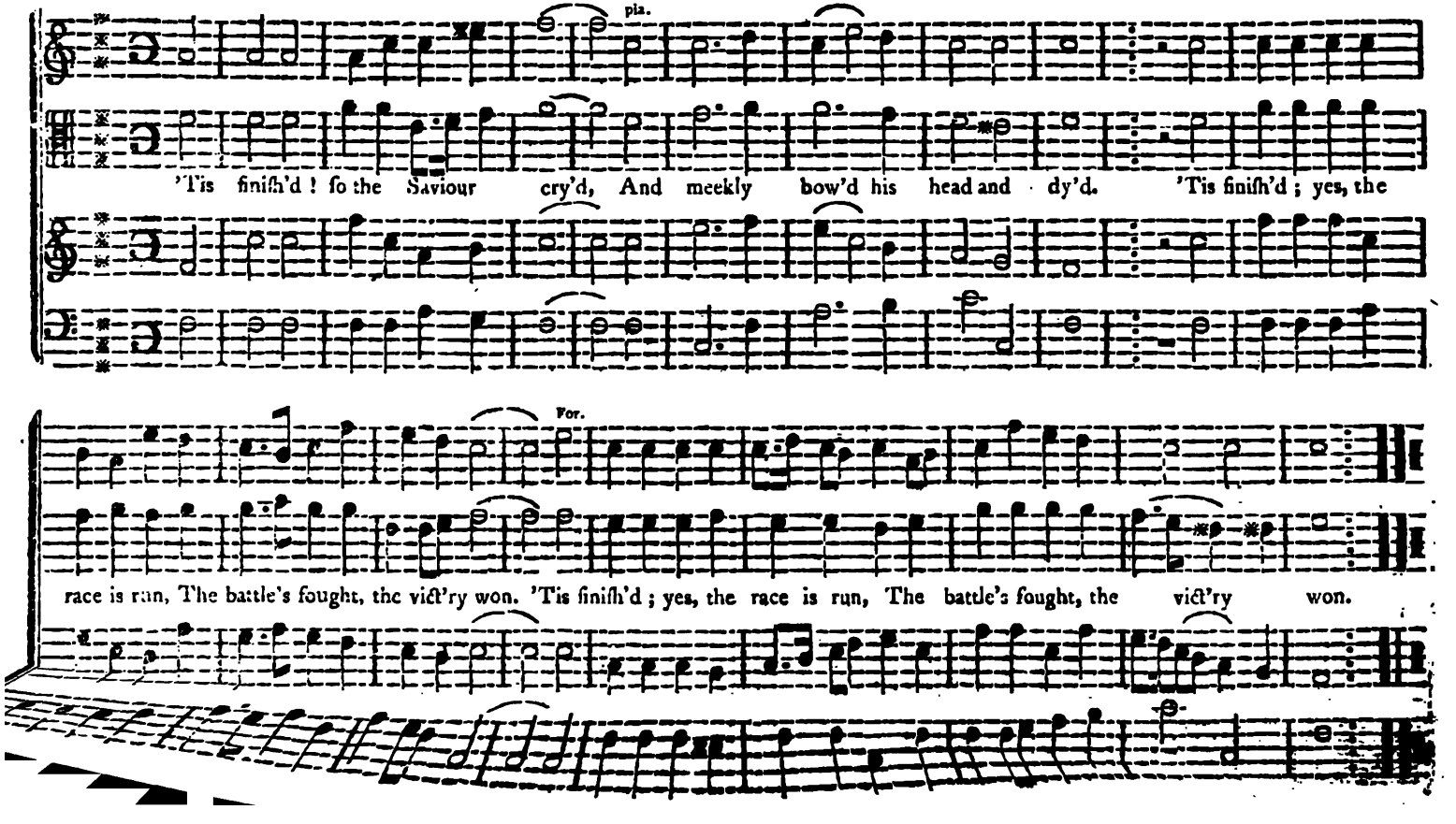
E. Gorr.



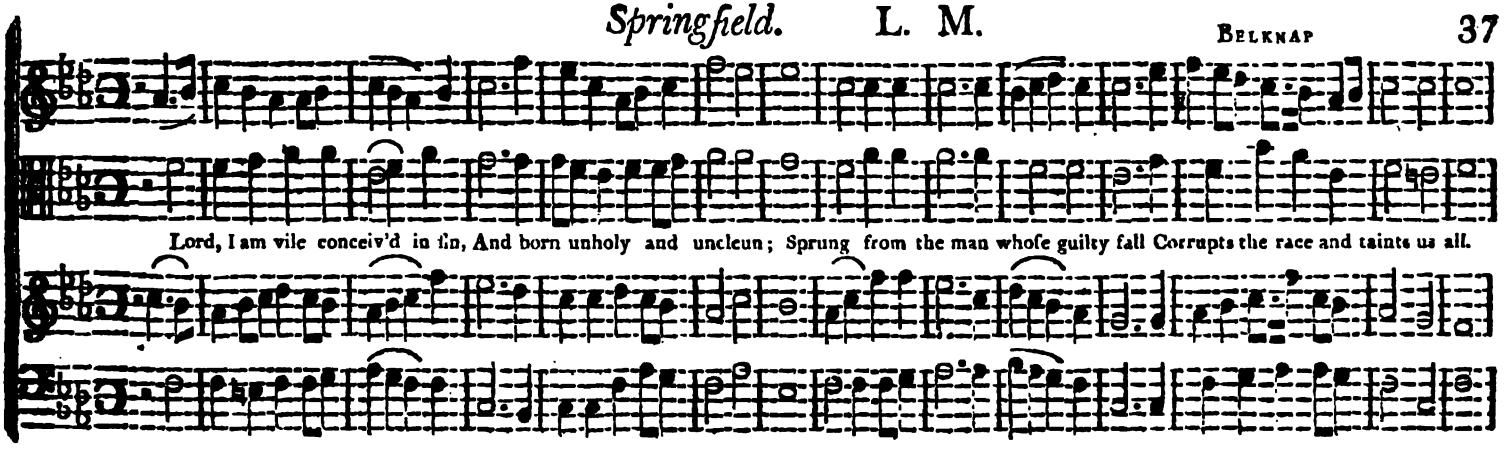

Soft.
Loud.
Soft.
Loud.
Even ſo, Even, ſo ſaith the ſpirit, For they reſt, For they reſt, For they reſt, for they
For they reſt, &c.
Soft.
Loud.
reſt from their labours and their works do follow them, their works do follow them. And their works do follow them.

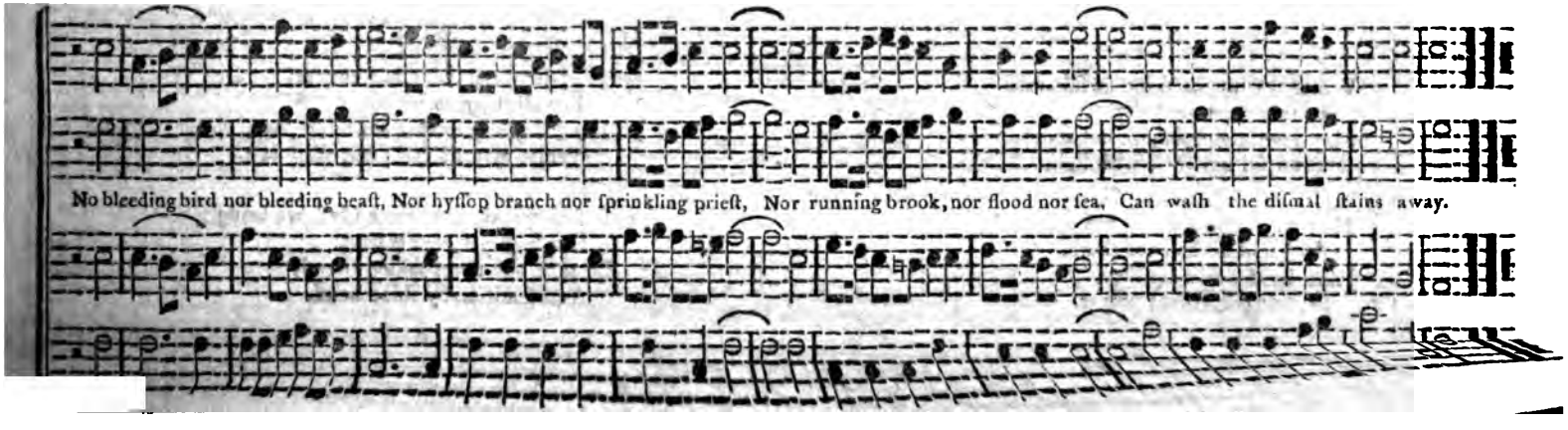
Concord L. M.

BELKNAP.

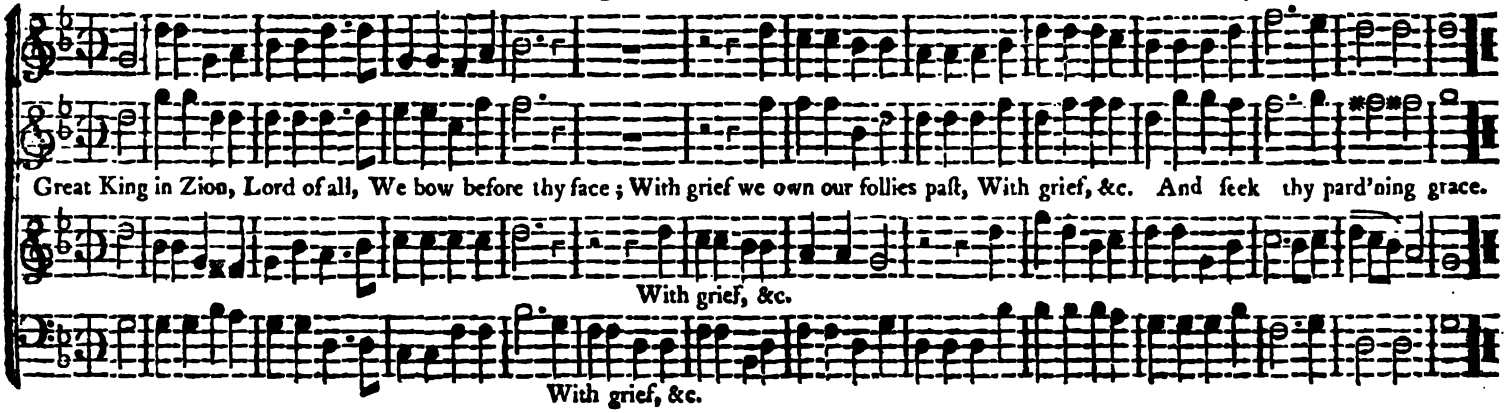


Springfield. L. M.





Reſolution. C. M. For Faſt Day. HOLDEN.

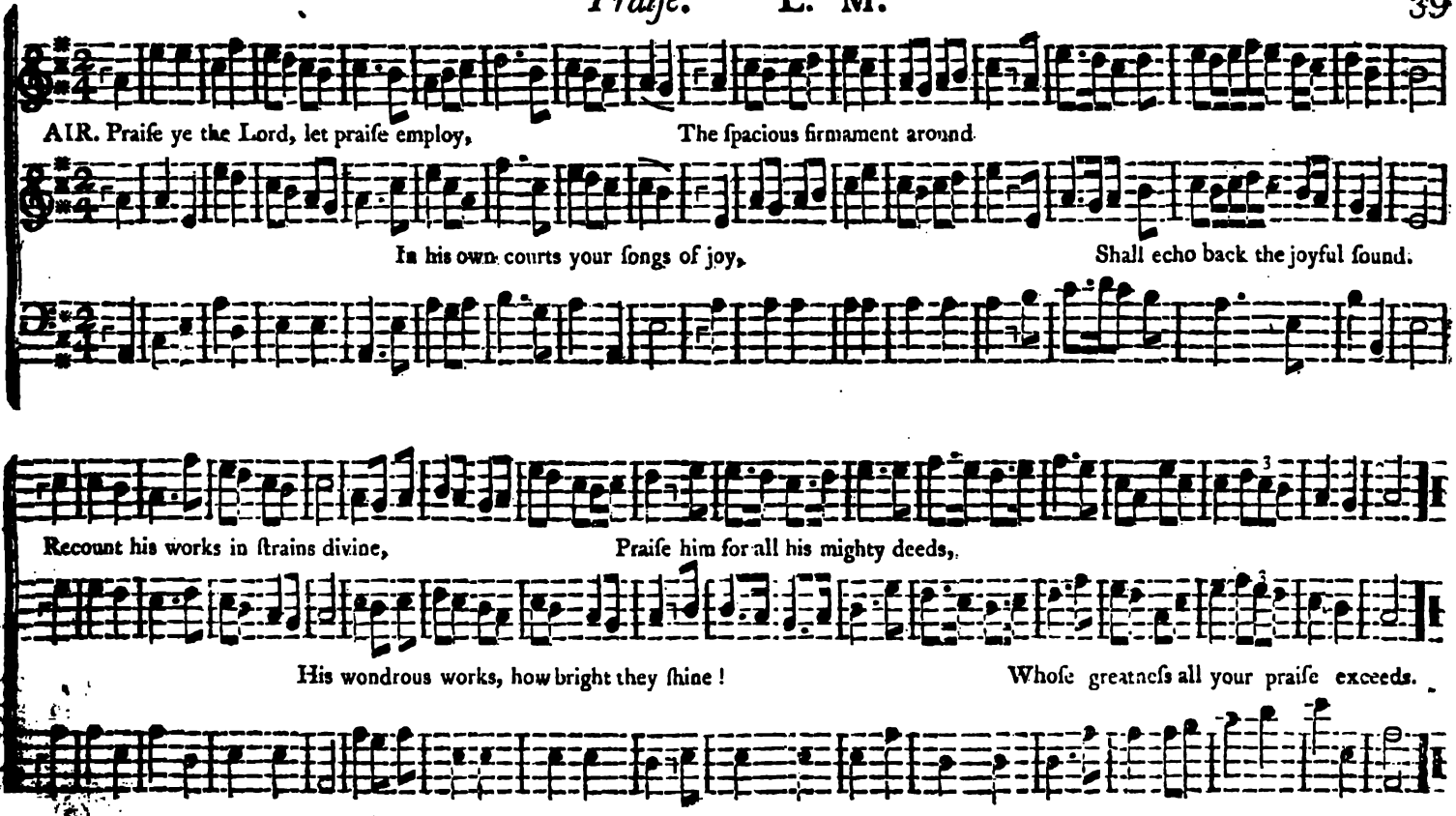


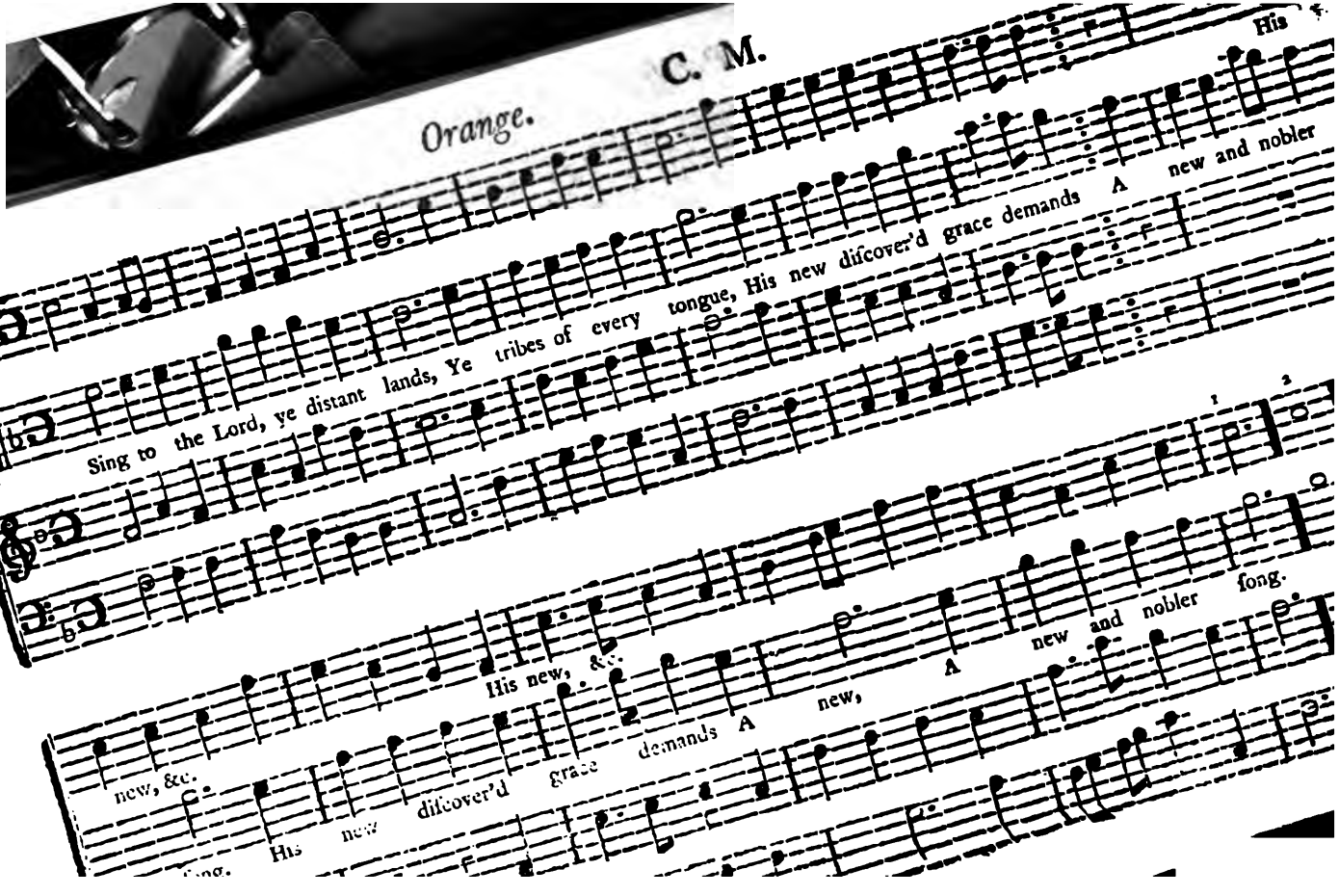
2 While we invoke thine awful name
In this appointed rite,
May love divine inſpire our ſongs,
And fill our ſouls with light.

3 Near to thy ſeat would we approach,
And find acceptance there.
Jeſus, by thy own ſacrifice,
Preſent our ardent prayer.

4 A grateful tribute, Lord, inſpire,
For all thy mercies paſt:
Let goodneſs crown each future day,
While months and years ſhall laſt.

5 Before thy throne, great God, we bring
Our highly favour'd land
Be thou our never failing friend,
And guide us by thine hand.


AIR. Praiſe ye the Lord, let praiſe employ, The ſpacious firmament around
In his own courts your ſongs of joy, Shall echo back the joyful ſound.
Recount his works in ſtrains divine, Praiſe him for all his mighty deeds,
His wondrous works, how bright they ſhine! Whoſe greatneſs all your praiſe exceeds.



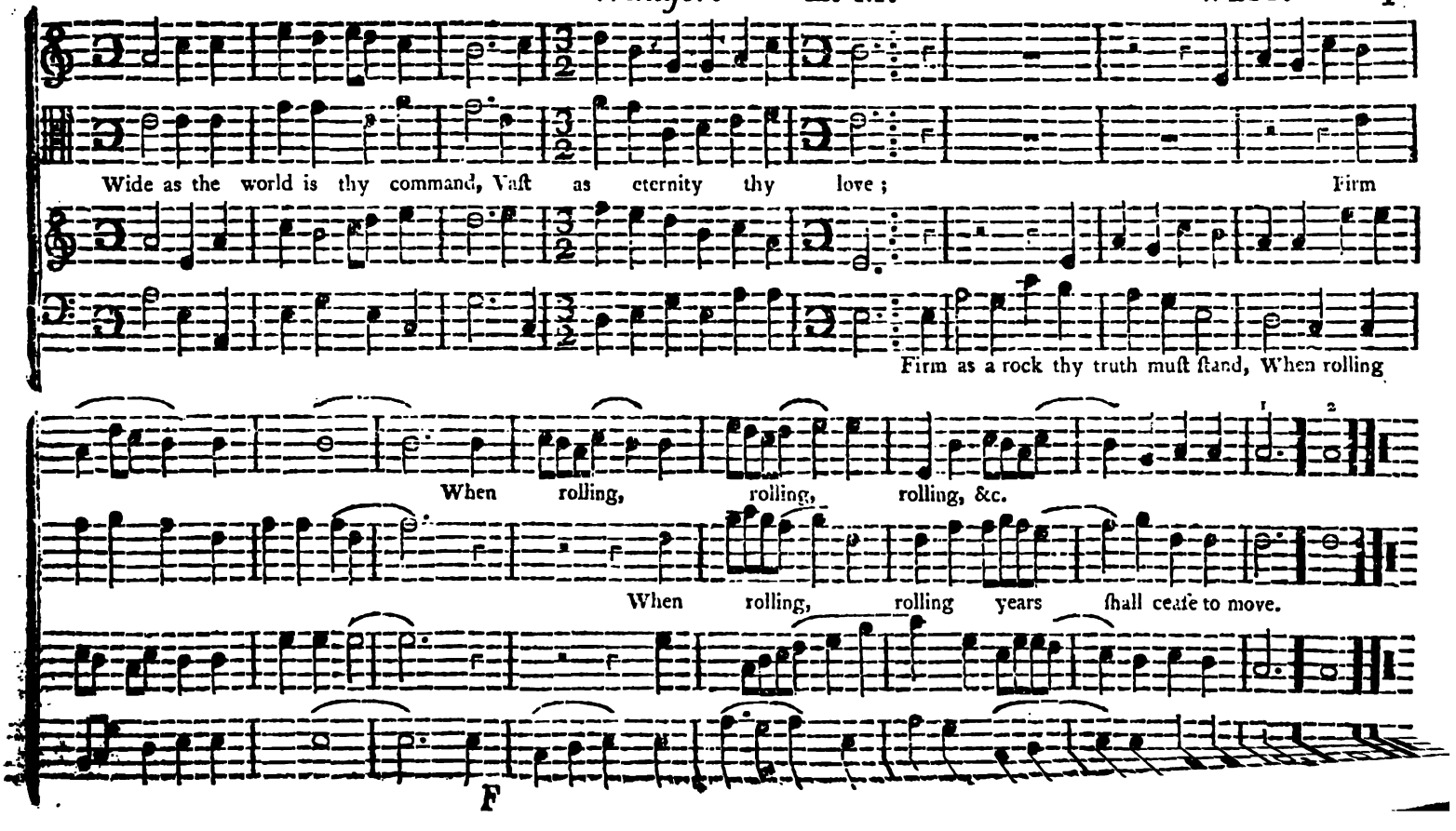
Orange. C. M.

His

Sing to the Lord, ye distant lands, Ye tribes of every tongue, His new diſcover'd grace demands A new and nobler

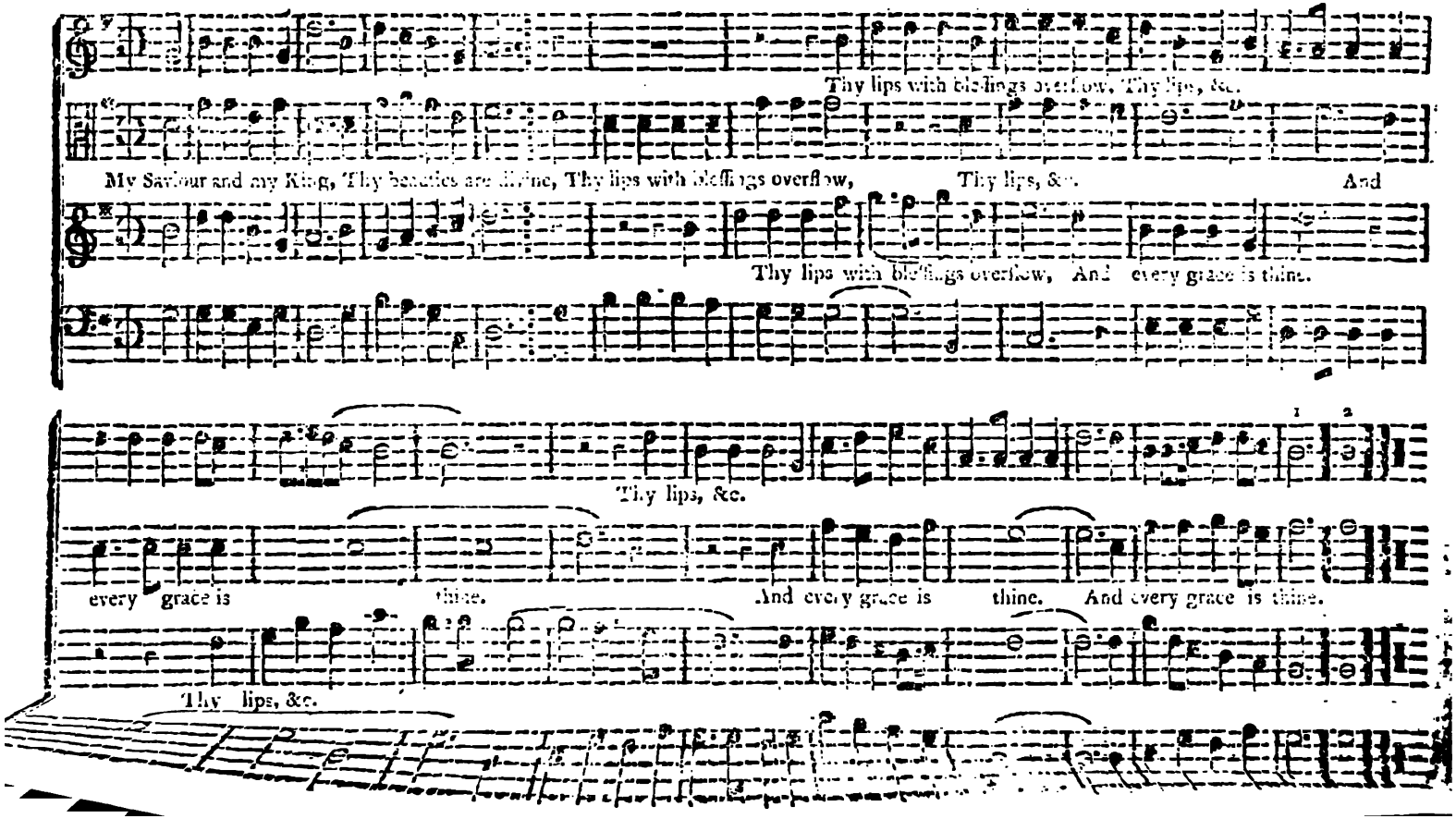
His new, &c.

new, &c. His new diſcover'd grace demands A new, A new and nobler ſong.

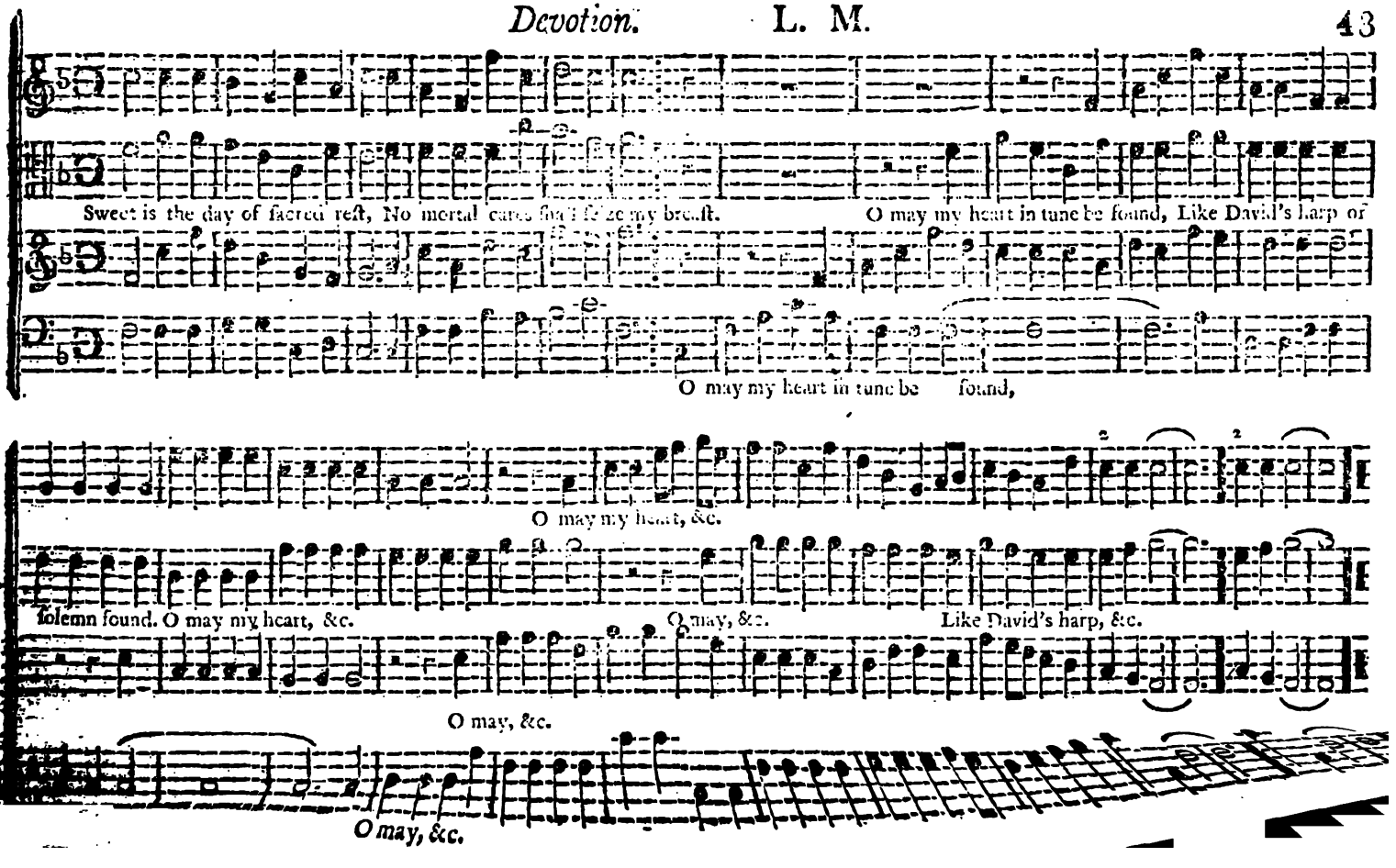

Wide as the world is thy command, Vaſt as eternity thy love; Firm
Firm as a rock thy truth muſt ſtand, When rolling
When rolling, rolling, rolling, &c.
When rolling, rolling years ſhall ceaſe to move.
F

Troy. S. M.

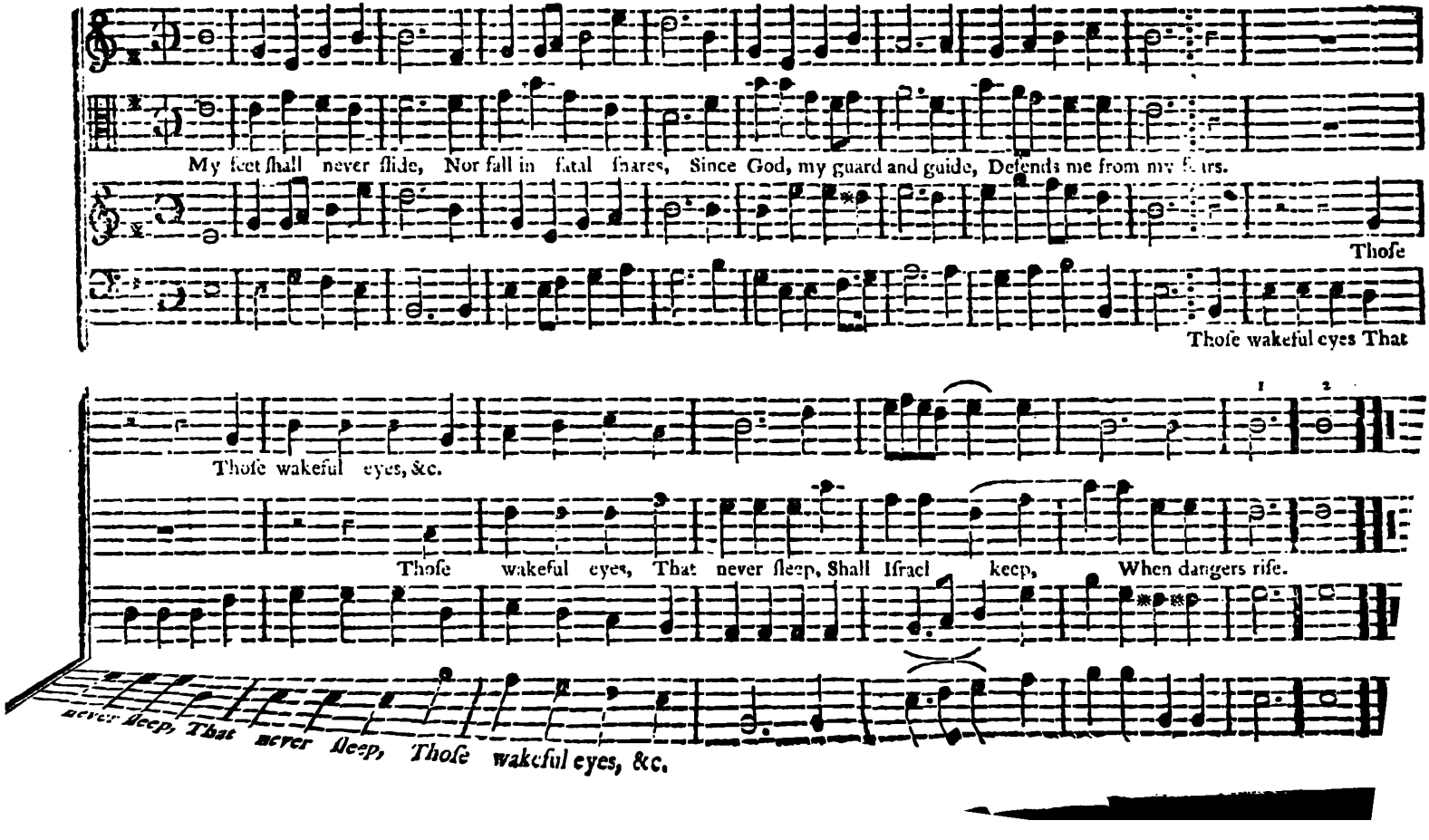
WEST.

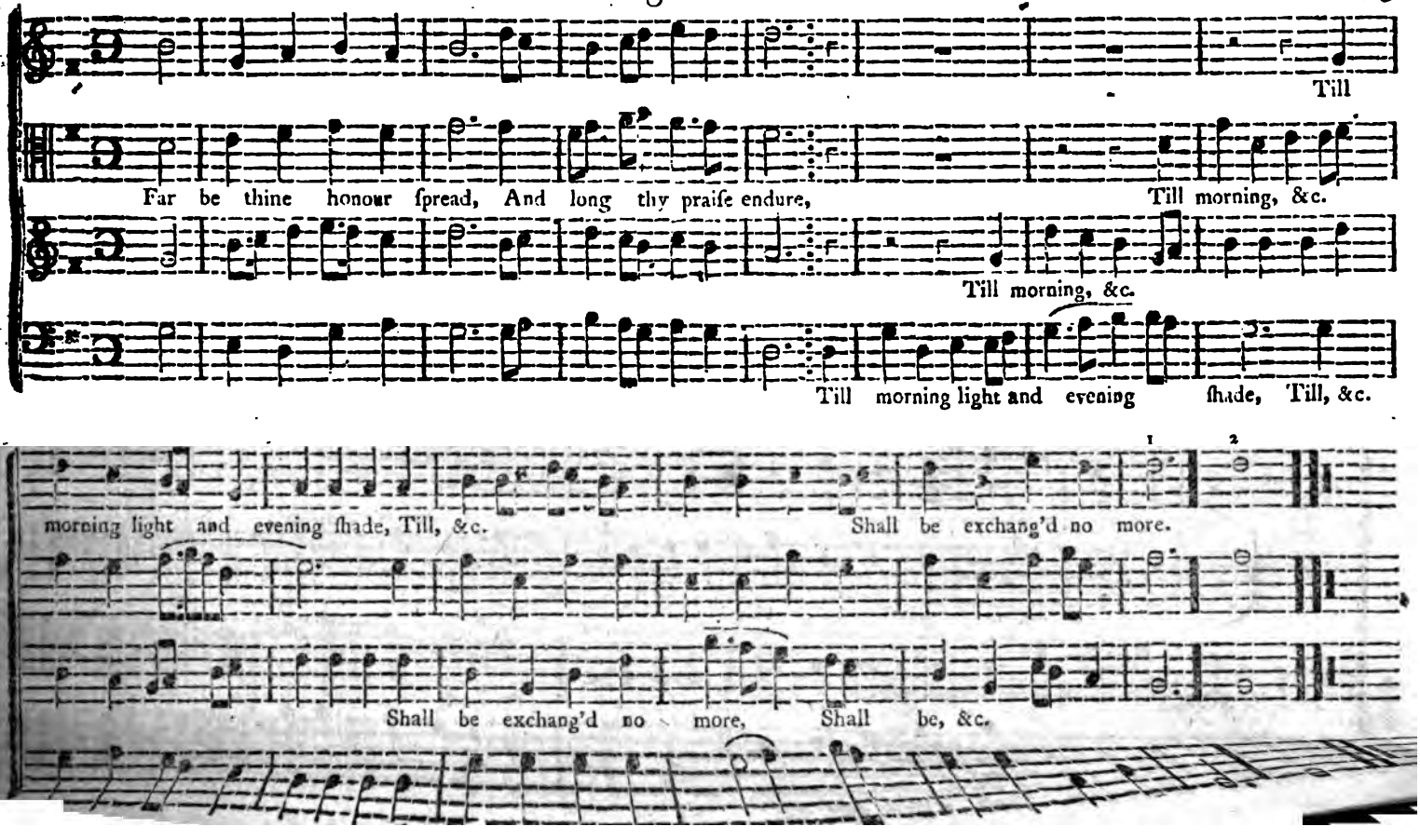

Thy lips with blessings overflow, Thy lips, &c.
My Saviour and my King, Thy beauties are divine, Thy lips with blessings overflow, Thy lips, &c. And
Thy lips with blessings overflow, And every grace is thine.
Thy lips, &c.
every grace is thine. And every grace is thine. And every grace is thine.
Thy lips, &c.

Devotion. L. M.

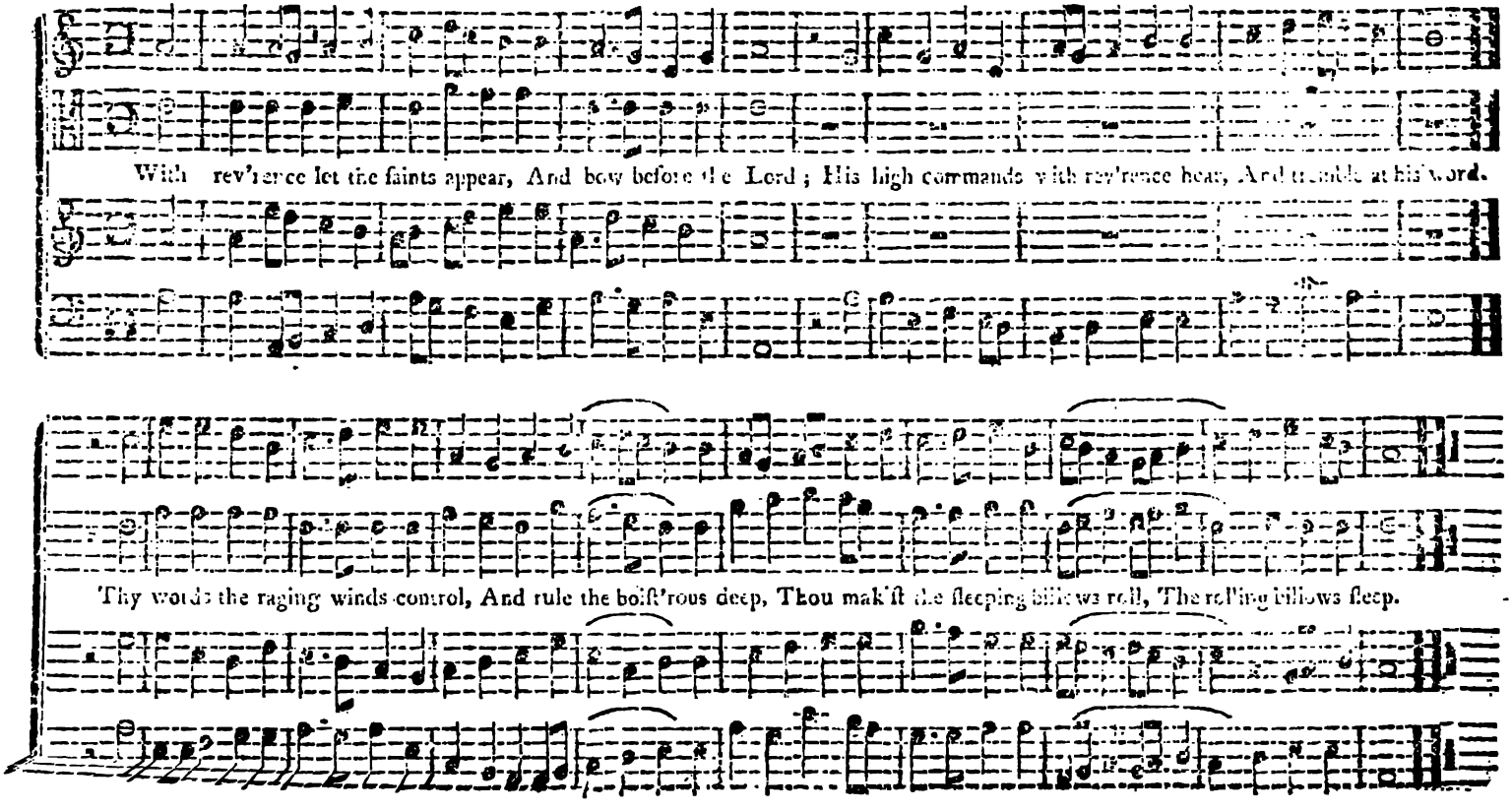

Sweet is the day of sacred rest, No mortal cares shall seize my breast.
O may my heart in tune be found, Like David's harp of
O may my heart in tune be found,
O may my heart, &c.
solemn found. O may my heart, &c.
O may, &c.
Like David's harp, &c.
O may, &c.
O may, &c.

Ohio. H. M.

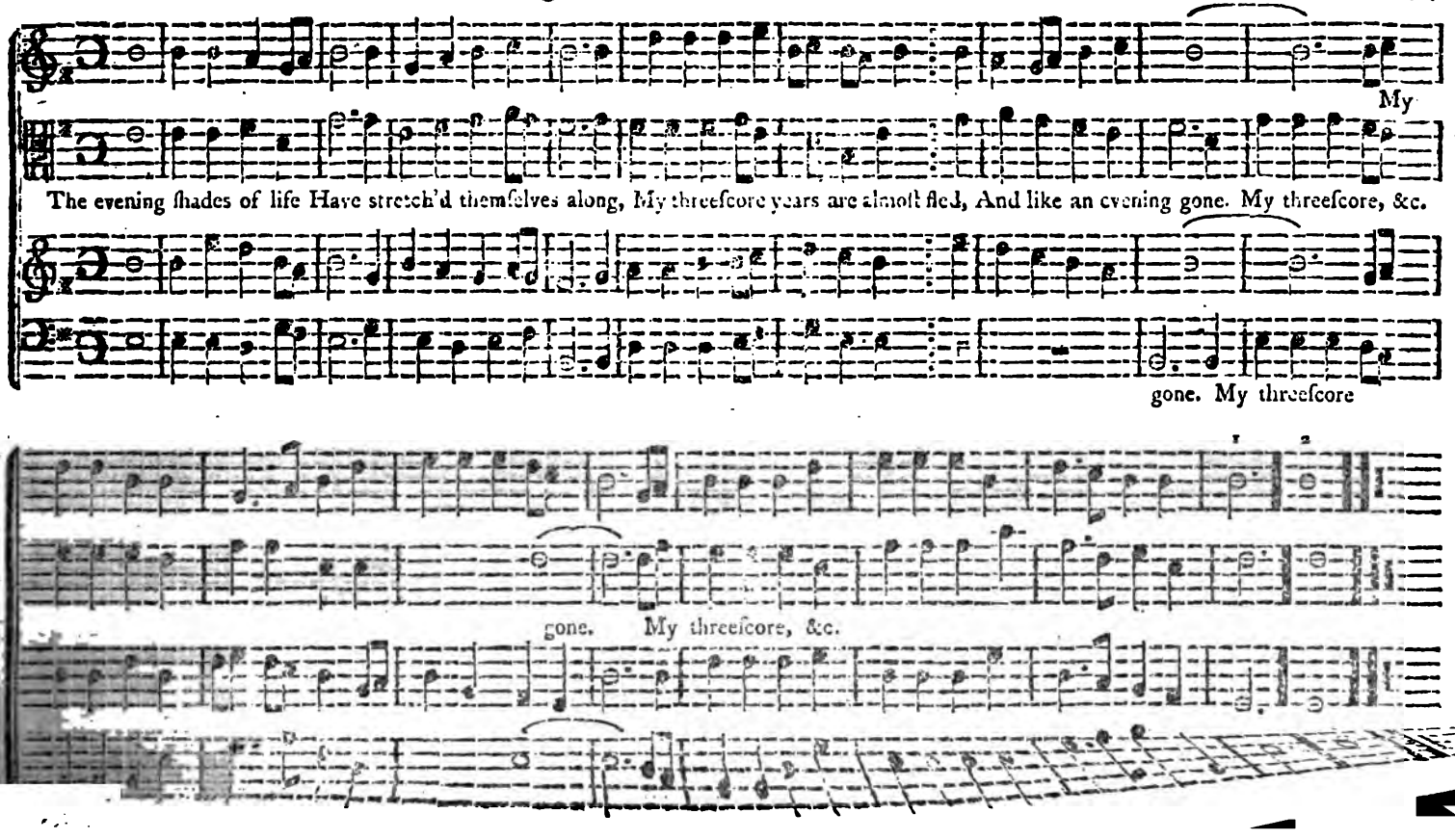

My feet ſhall never ſlide, Nor fall in fatal ſnares, Since God, my guard and guide, Defends me from my fears.
Thoſe
Thoſe wakeful eyes That
Thoſe wakeful eyes, &c.
Thoſe wakeful eyes, That never ſleep, Shall Iſrael keep, When dangers riſe.
never ſleep, That never ſleep, Thoſe wakeful eyes, &c.


Till
Far be thine honour ſpread, And long thy praiſe endure, Till morning, &c.
Till morning, &c.
Till morning light and evening ſhade, Till, &c.
1 2
morning light and evening ſhade, Till, &c. Shall be exchang'd no more.
Shall be exchang'd no more, Shall be, &c.

Morning Hymn. C. M. WEST.

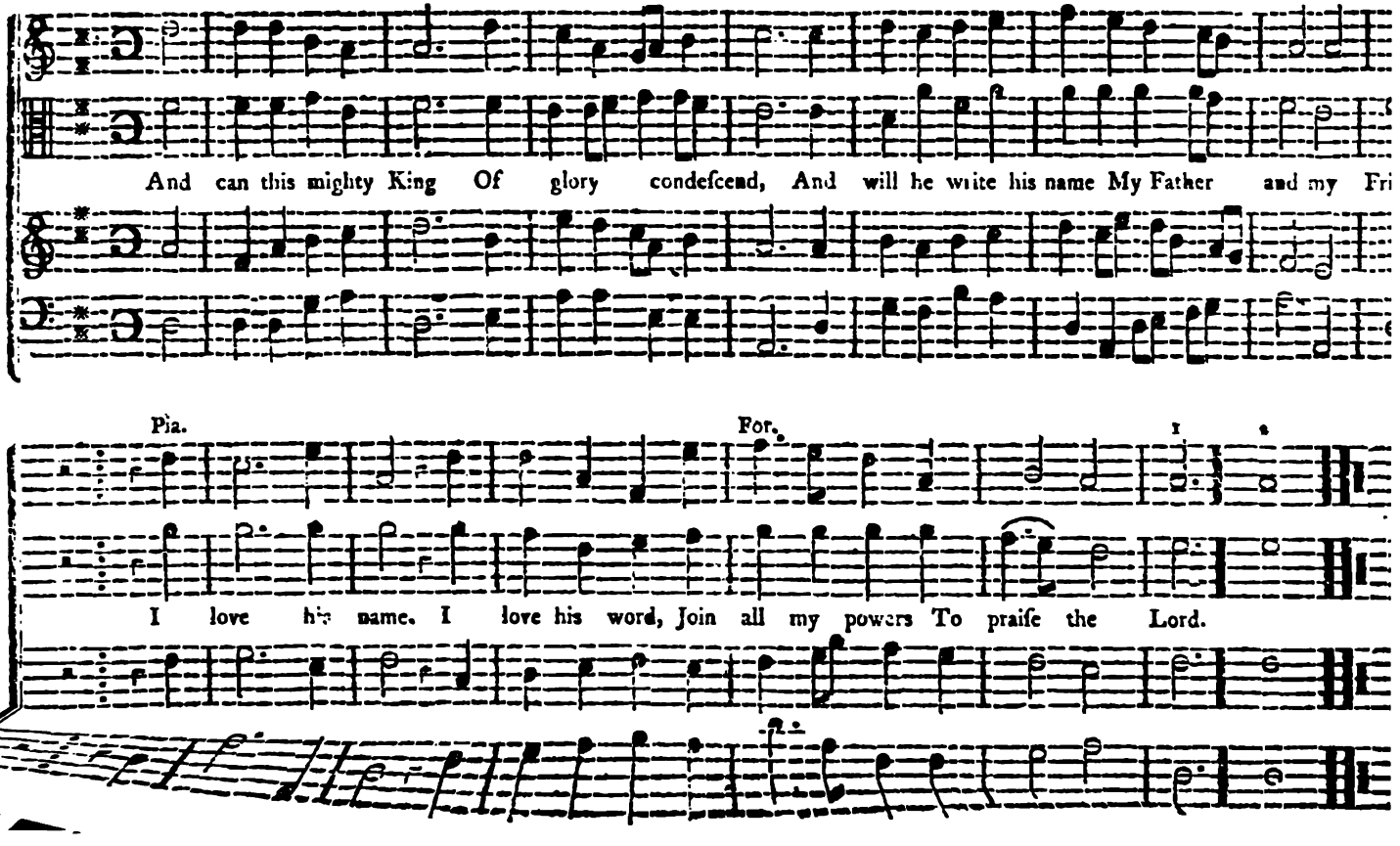


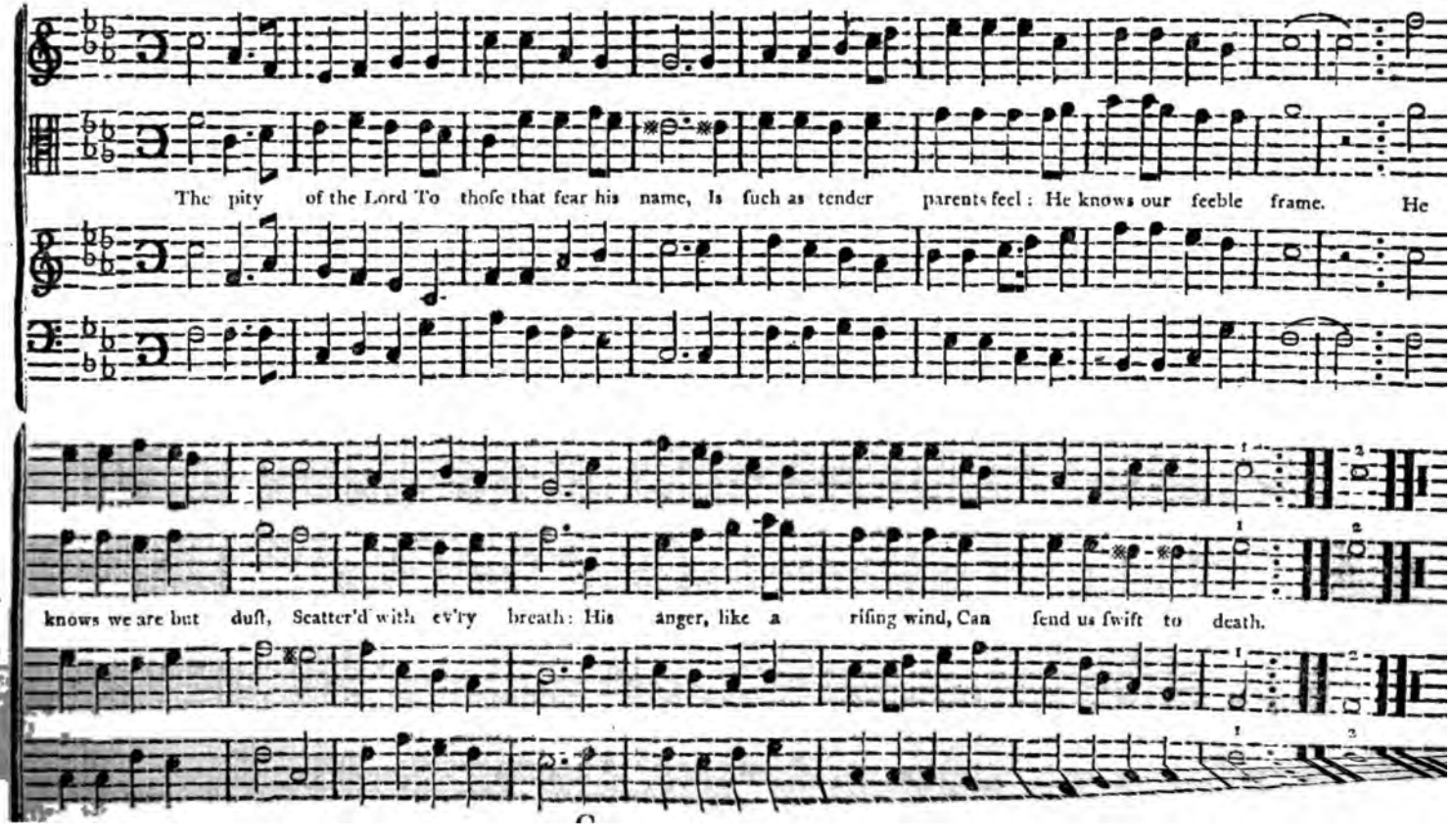
Evening Shade. S. M. TROOP.



Paradise. H. M.

E. Govr.

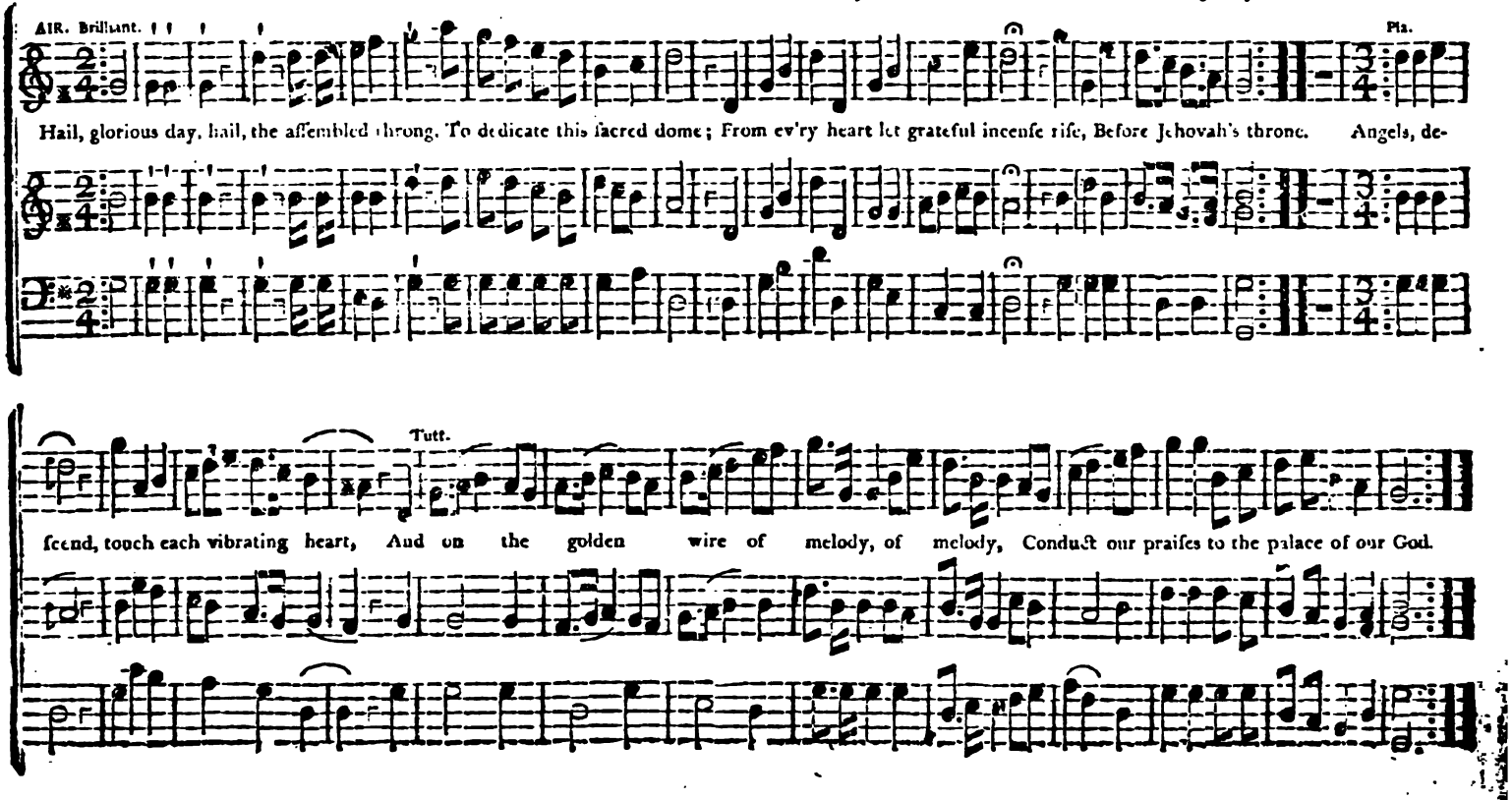


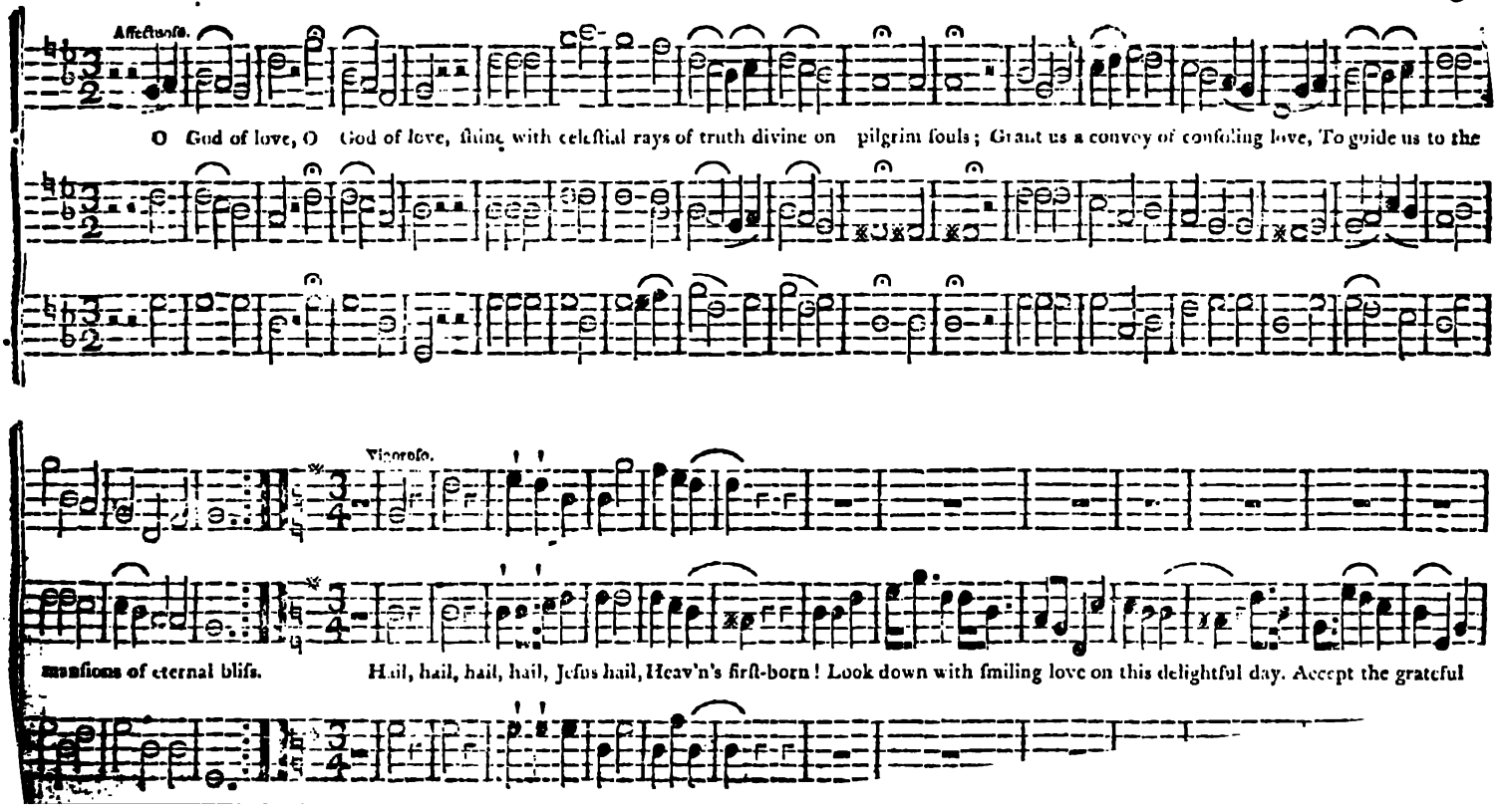

The pity of the Lord To thoſe that fear his name, Is ſuch as tender parents feel: He knows our feeble frame. He
knows we are but duſt, Scatter'd with ev'ry breath: His anger, like a riſing wind, Can ſend us ſwift to death.

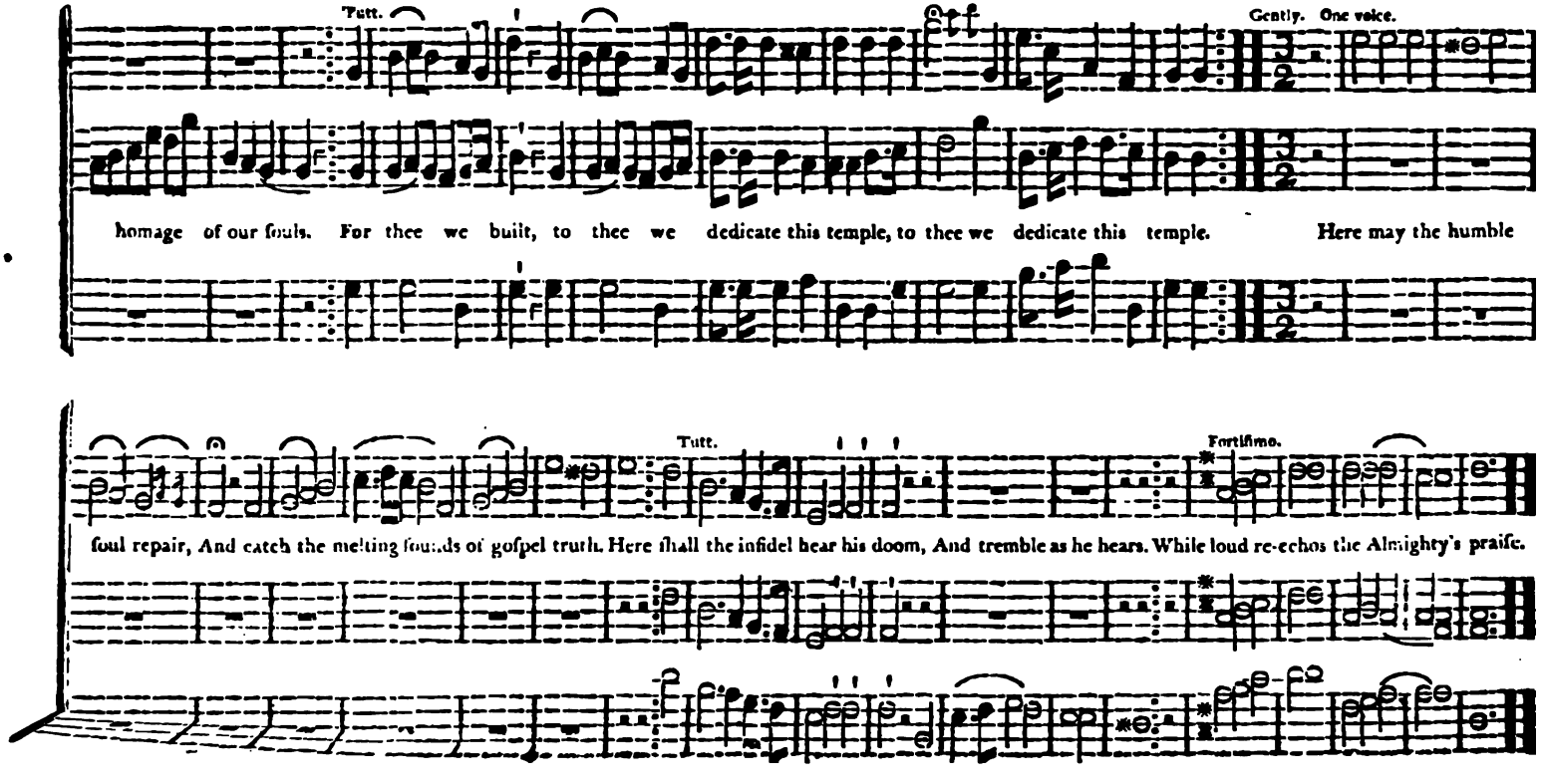
Anthem.

Sung at the Dedication of Sterling Meeting-Houſe, (Maſſachuſetts.)

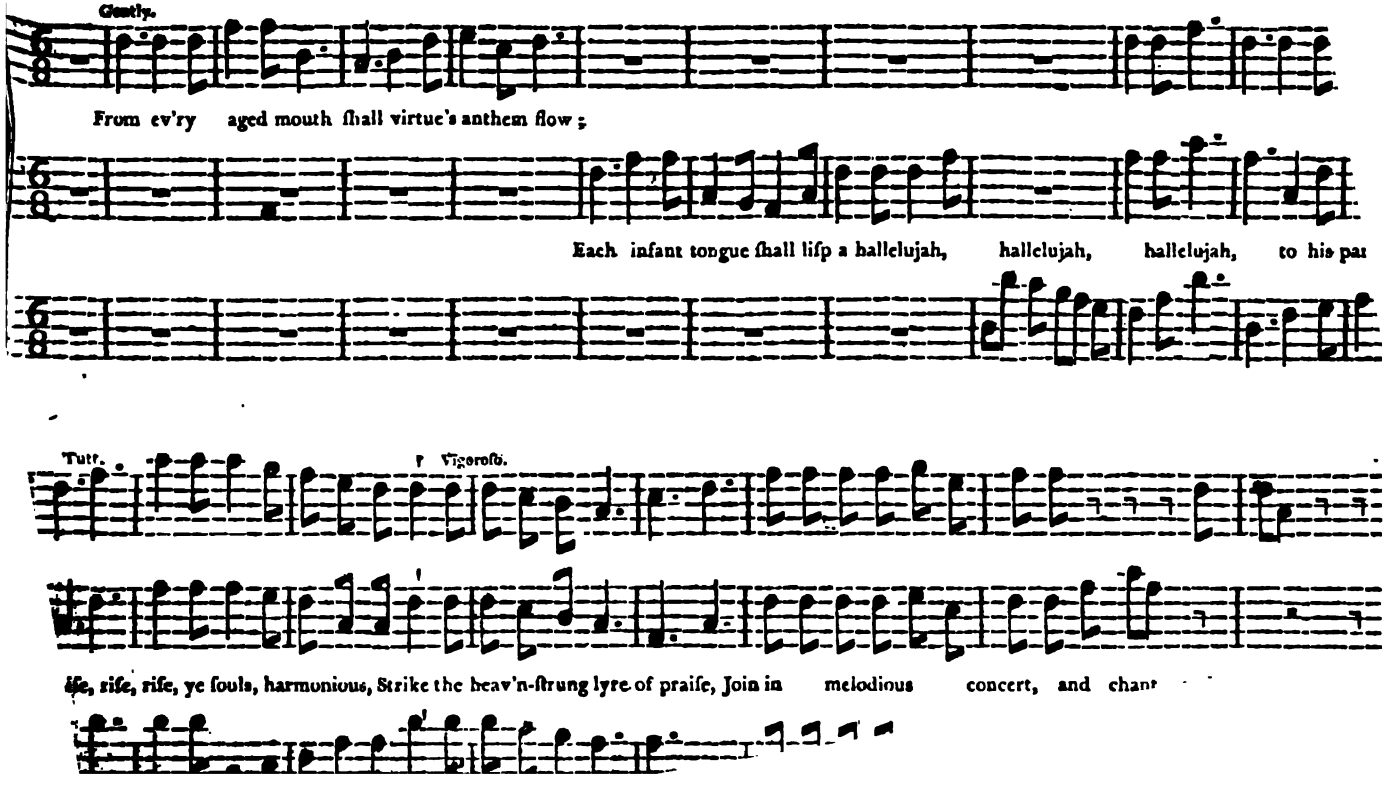
Lines by P. CLEAVELAND, A. B. *Muſic by* BROWN.




Affettuoso.
O God of love, O God of love, ſhine with celeſtial rays of truth divine on pilgrim ſouls; Grant us a convoy of conſoling love, To guide us to the
Vigoroſo.
manſions of eternal bliſs. Hail, hail, hail, hail, Jeſus hail, Heav'n's firſt-born! Look down with ſmiling love on this delightful day. Accept the grateful


Tutt.
Gently. One voice.
homage of our ſouls. For thee we built, to thee we dedicate this temple, to thee we dedicate this temple. Here may the humble
Tutt.
Fortiſimo.
ſoul repair, And catch the melting ſounds of goſpel truth. Here ſhall the infidel hear his doom, And tremble as he hears. While loud re-echos the Almighty's praiſe.

Anthem Continued.



Anthem Continued.

Tutt.

chant eternal hallelujahs, hallelujahs, hallelujahs, and chant eternal hallelujahs to the Lord.

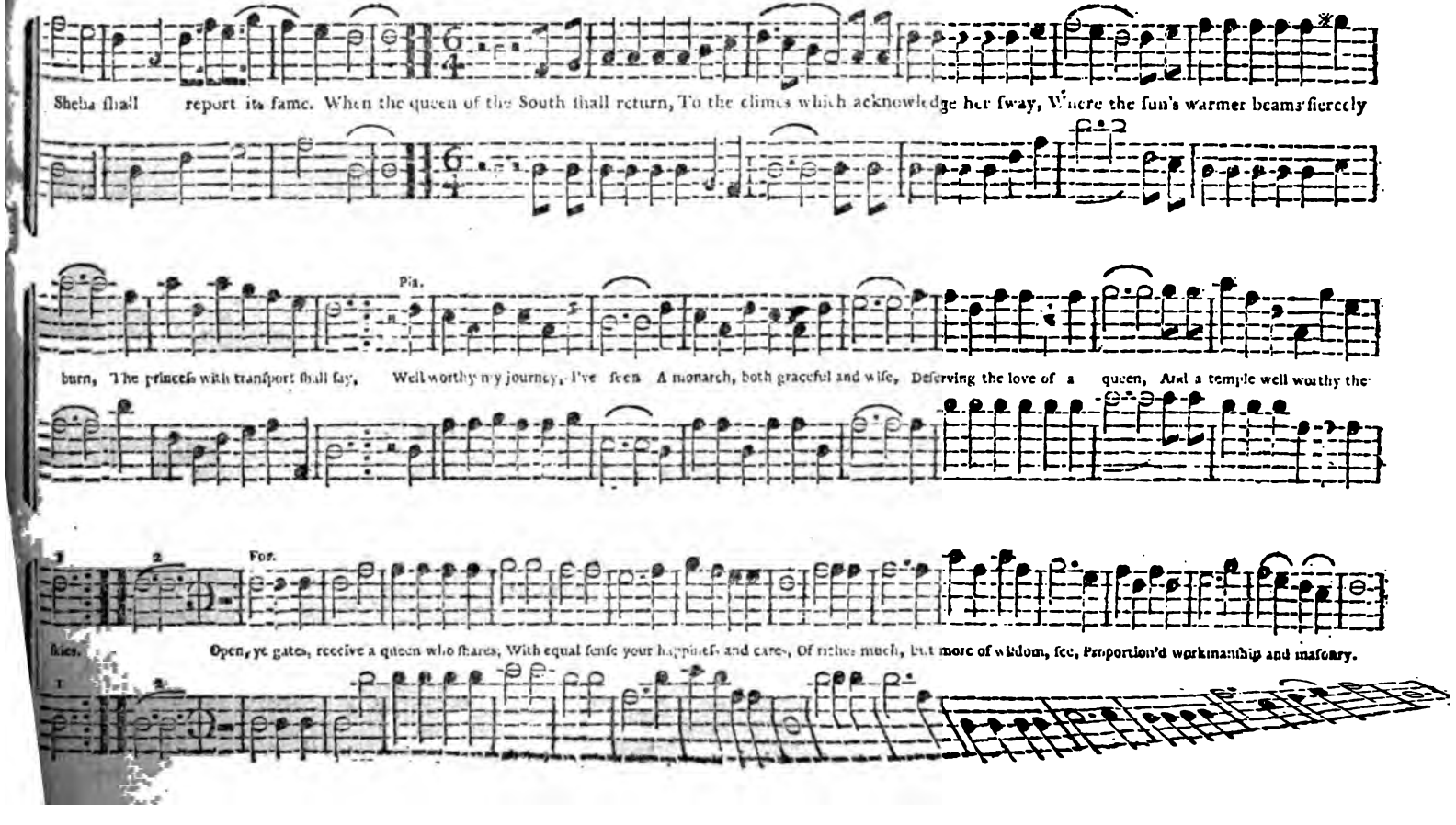
hallelujahs, hallelujahs, hallelujahs, hallelujahs, hallelujahs,

A View of the Temple---a Masonic Ode.

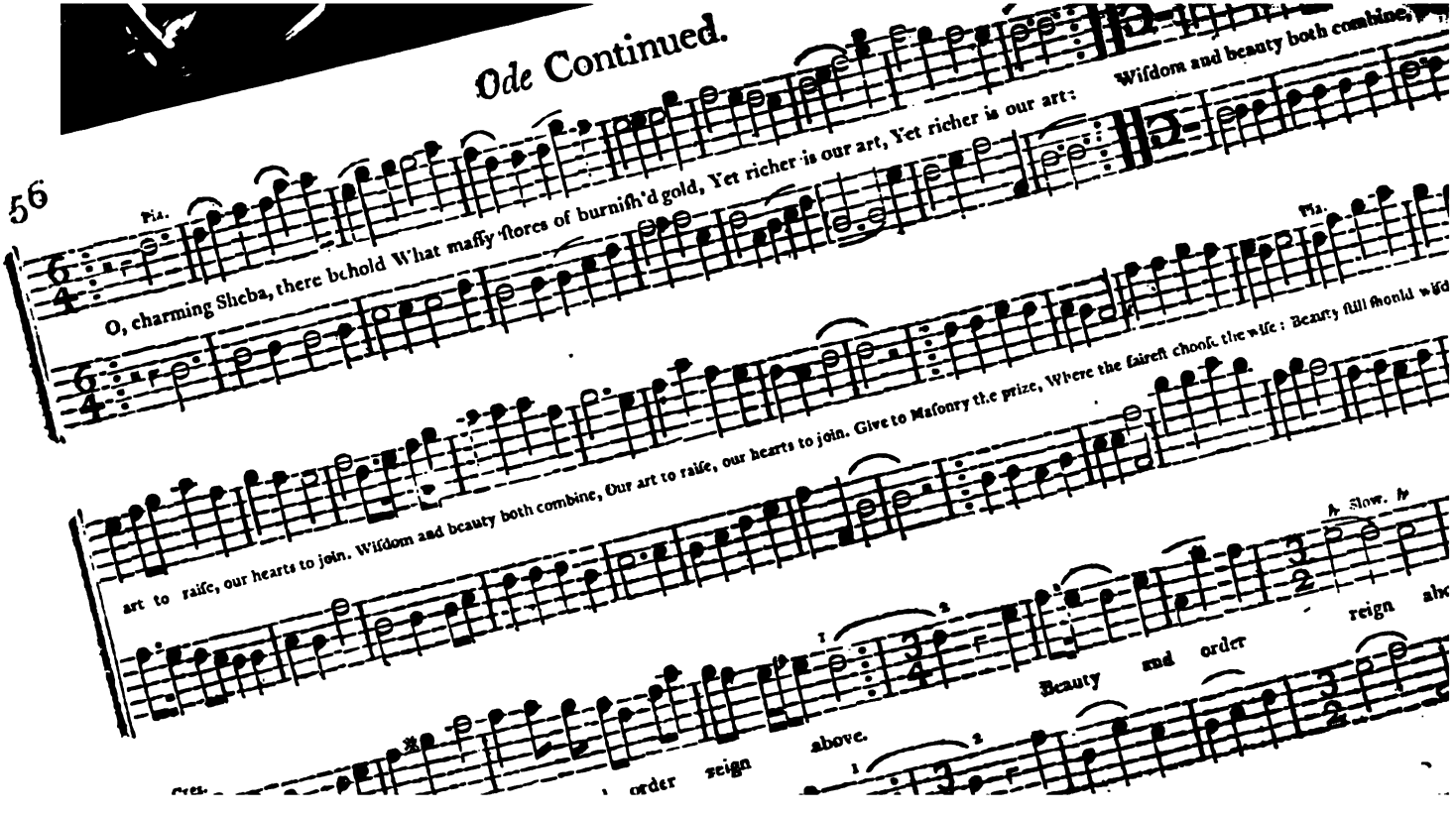
BELKNAP.

Sacred to heav'n, behold the dome appears; Lo, what auguſt ſolemnity it wears; Angels themſelves have deign'd to deck the frame, And beaut

Ode Continued.



Ode Continued.



Immanuel. P. M.

BABCOCK.

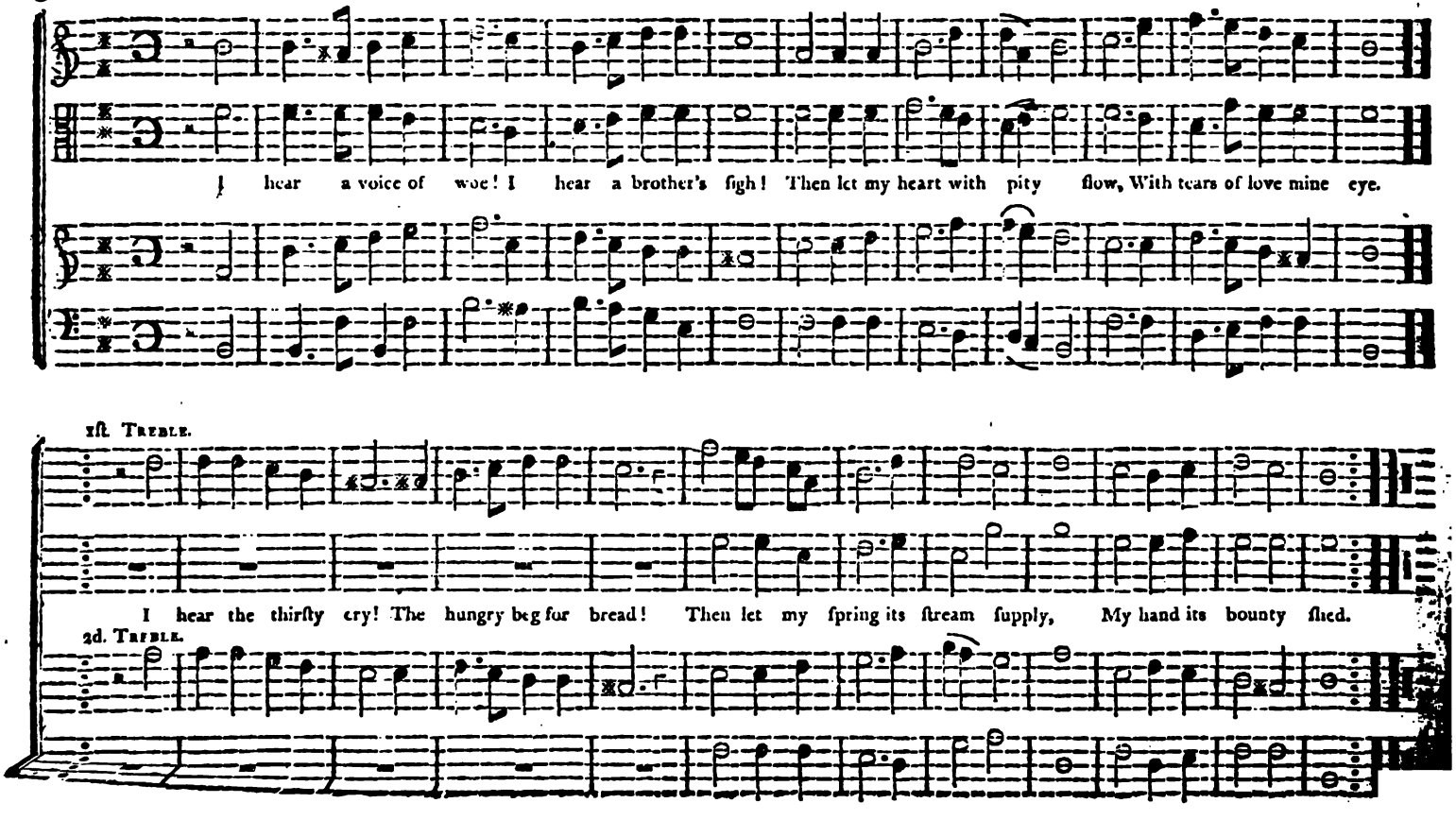
Mod.

Hail, thou once deſpiſed Jeſus! Thou didſt free ſalvation bring; By thy death, thou didſt releaſe us From the tyrant's deadly ſting.

Hail, thou agonizing Saviour! Thou didſt bear our ſin and ſhame: By thy merit we find favour; Life is given through thy name.

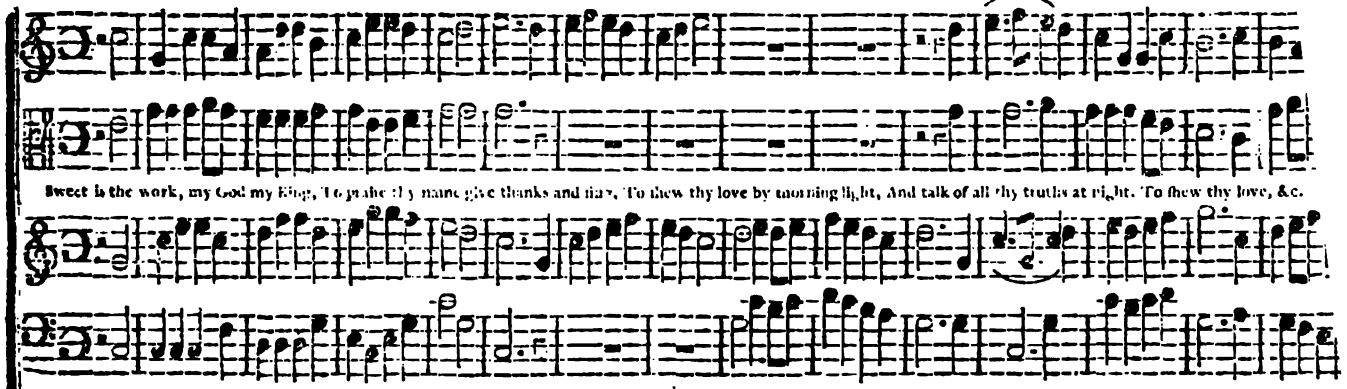
No. 8. S. M.

MANN.


I hear a voice of woe! I hear a brother's figh! Then let my heart with pity flow, With tears of love mine eye.
1ſt TREBLE.
I hear the thirſty cry! The hungry beg for bread! Then let my ſpring its ſtream ſupply, My hand its bounty ſhed.
2d. TREBLE.

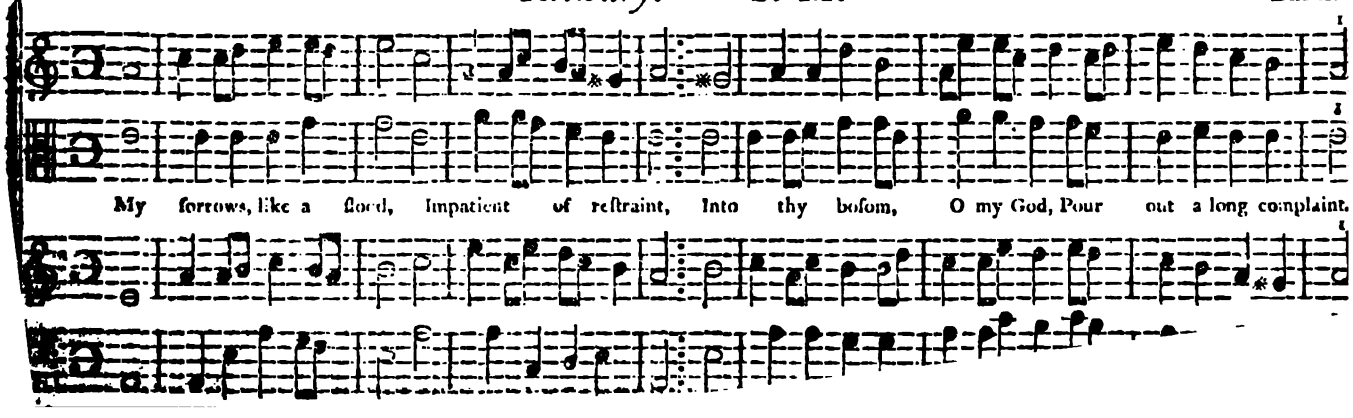
Norfolk. L. M.

C.



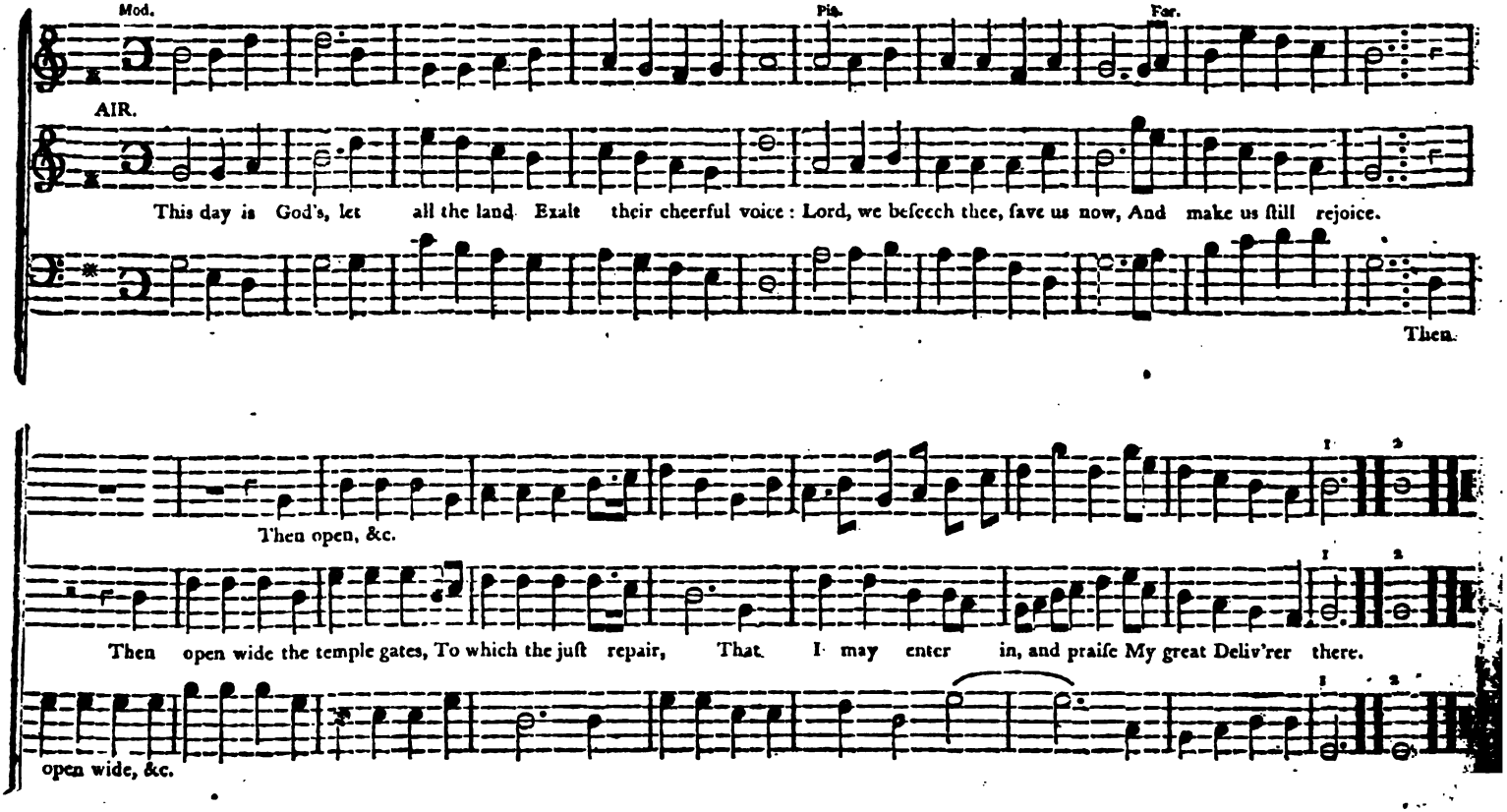
Roxbury. S. M.

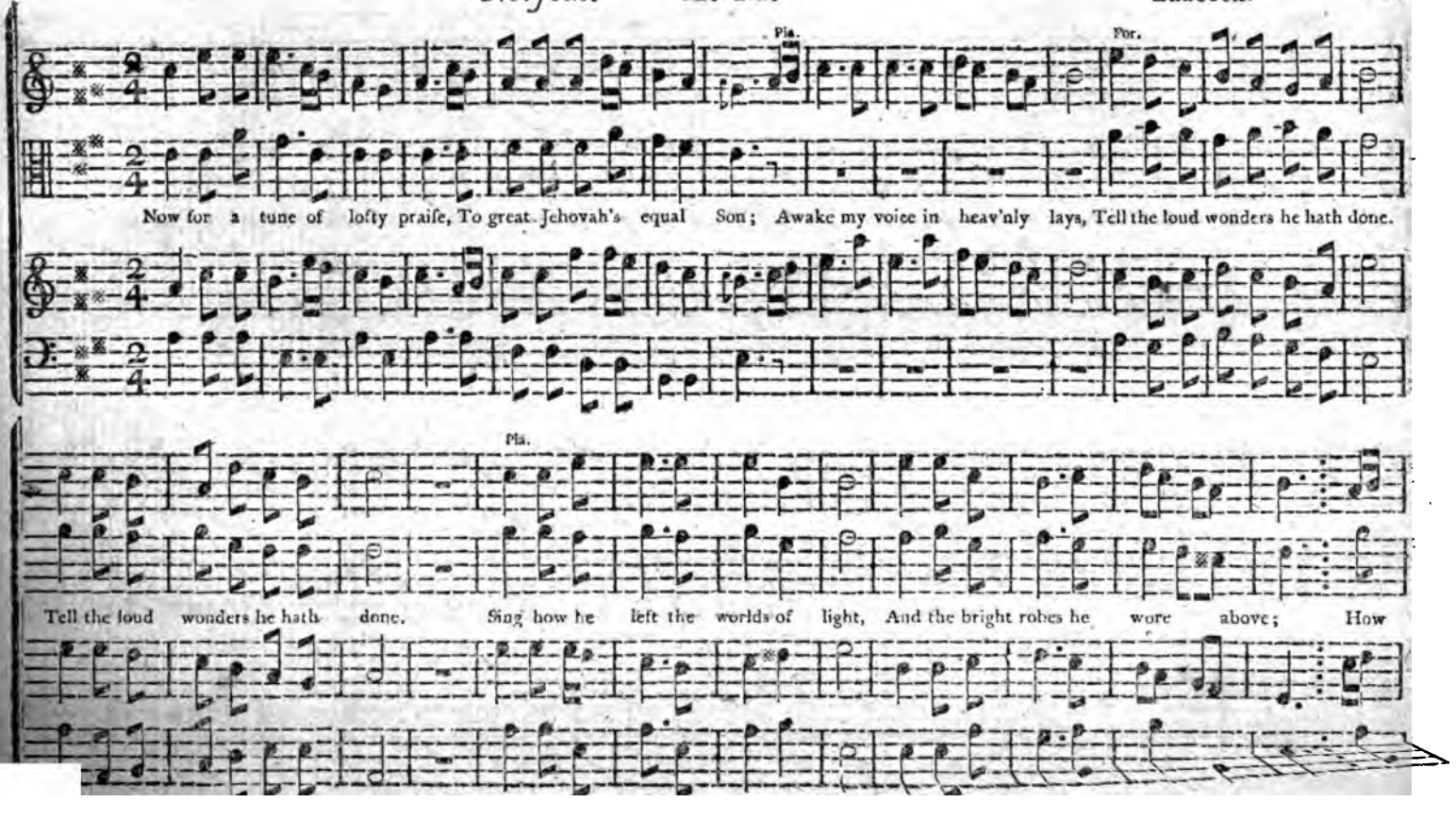
BELKN



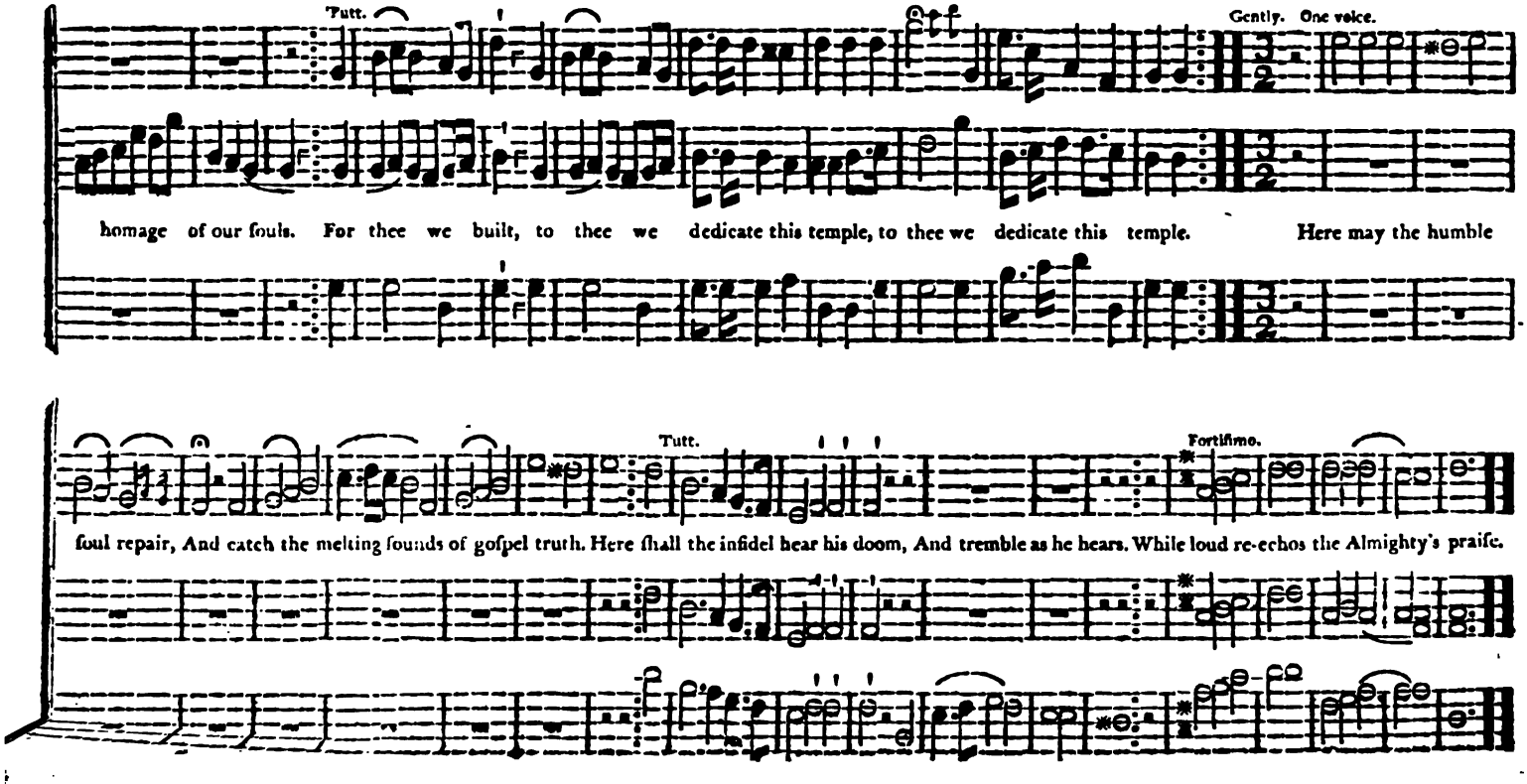
Sunday. C. M.

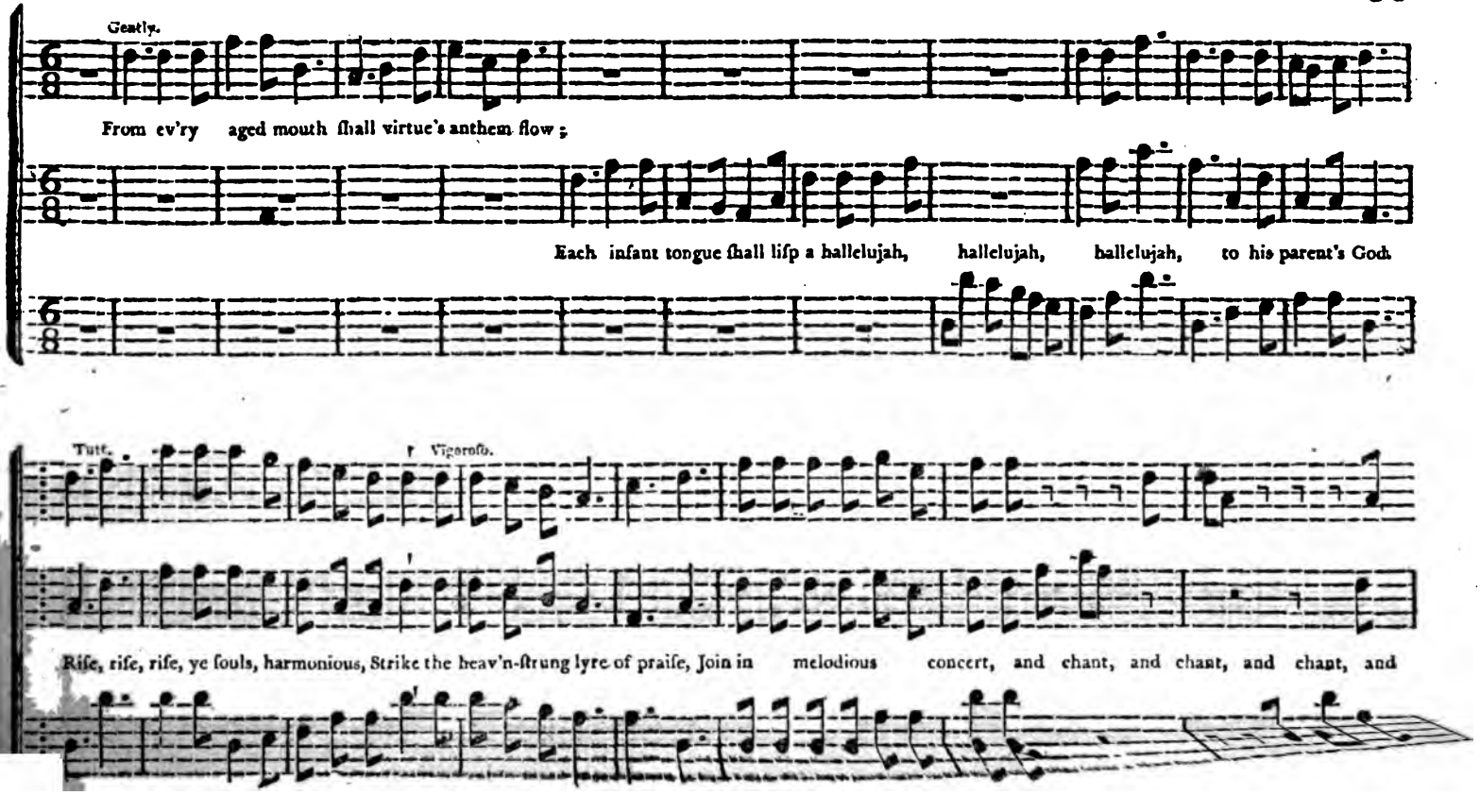
BABCOCK.



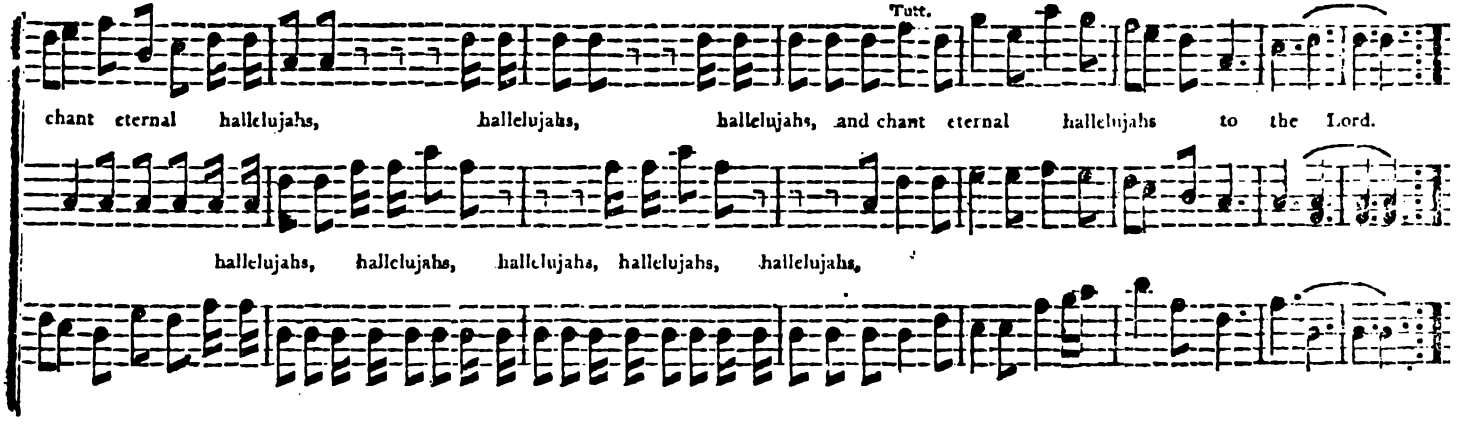

Pia.
For.
Now for a tune of lofty praiſe, To great Jehovah's equal Son; Awake my voice in heav'nly lays, Tell the loud wonders he hath done.
Pia.
Tell the loud wonders he hath done. Sing how he left the worlds of light, And the bright robes he wore above; How

Anthem Continued.



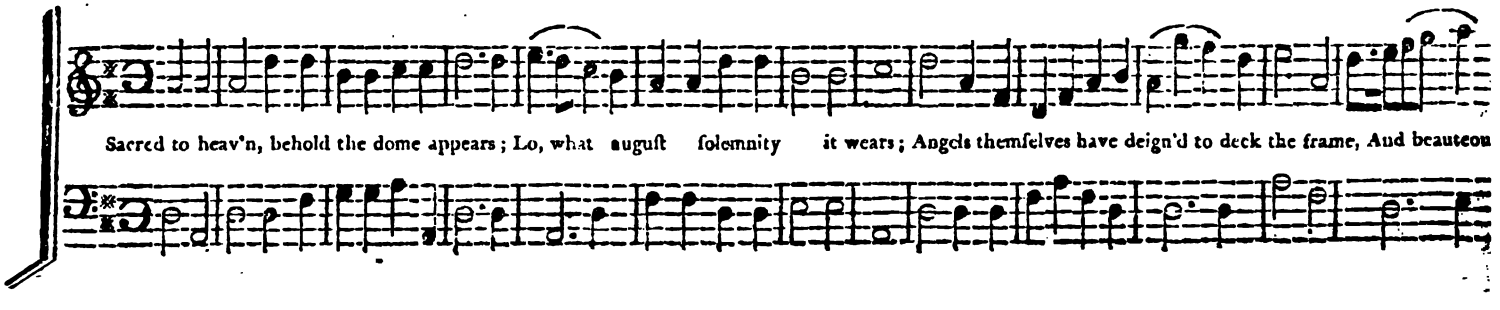

Gently.
From ev'ry aged mouth ſhall virtue's anthem flow;
Each infant tongue ſhall liſp a hallelujah, hallelujah, hallelujah, to his parent's God.
Tutt.
Vigoroſo.
Riſe, riſe, riſe, ye ſouls, harmonious, Strike the heav'n-ſtrung lyre of praiſe, Join in melodious concert, and chant, and chant, and chant, and

Anthem Continued.

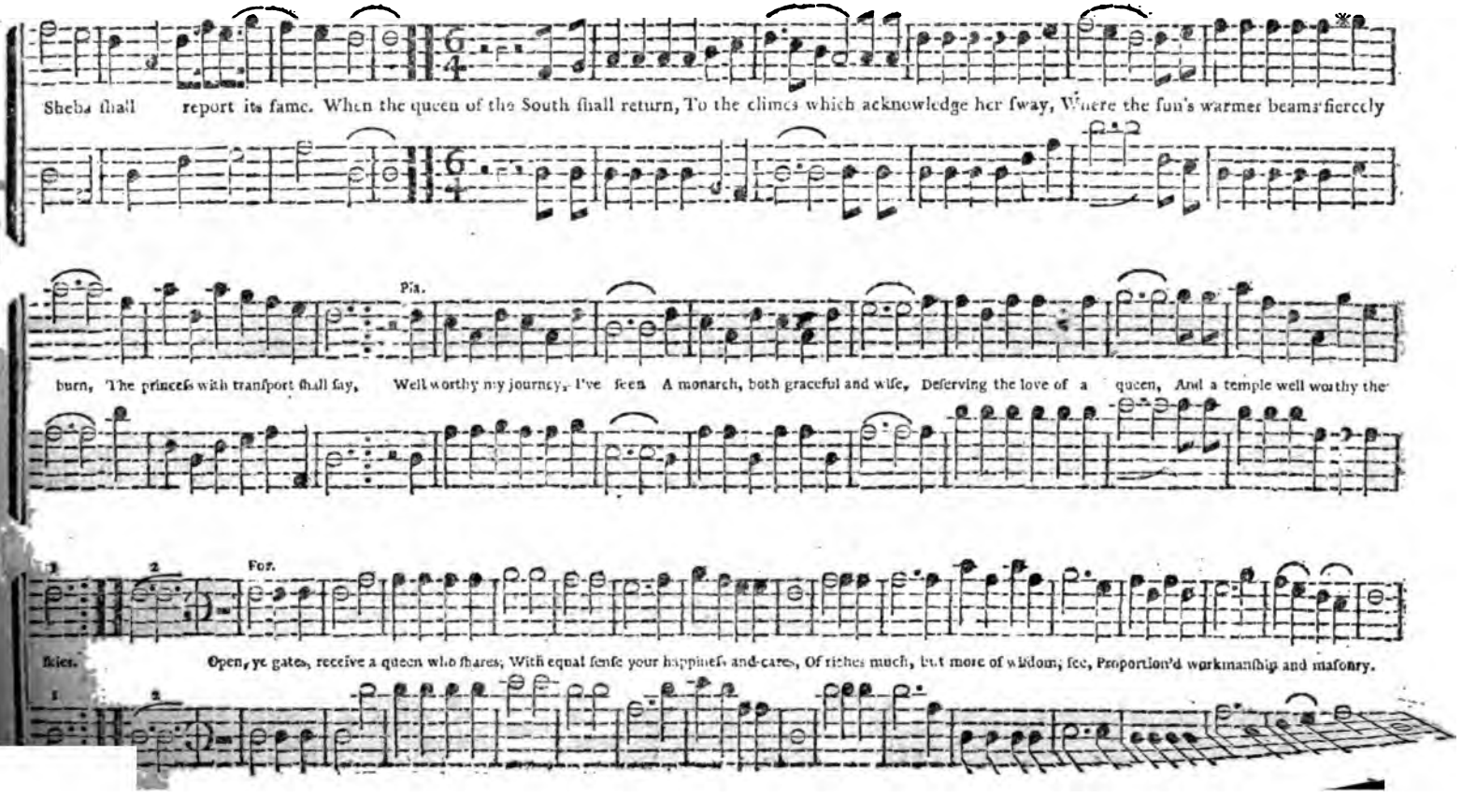


A View of the Temple---a Maſonic Ode.

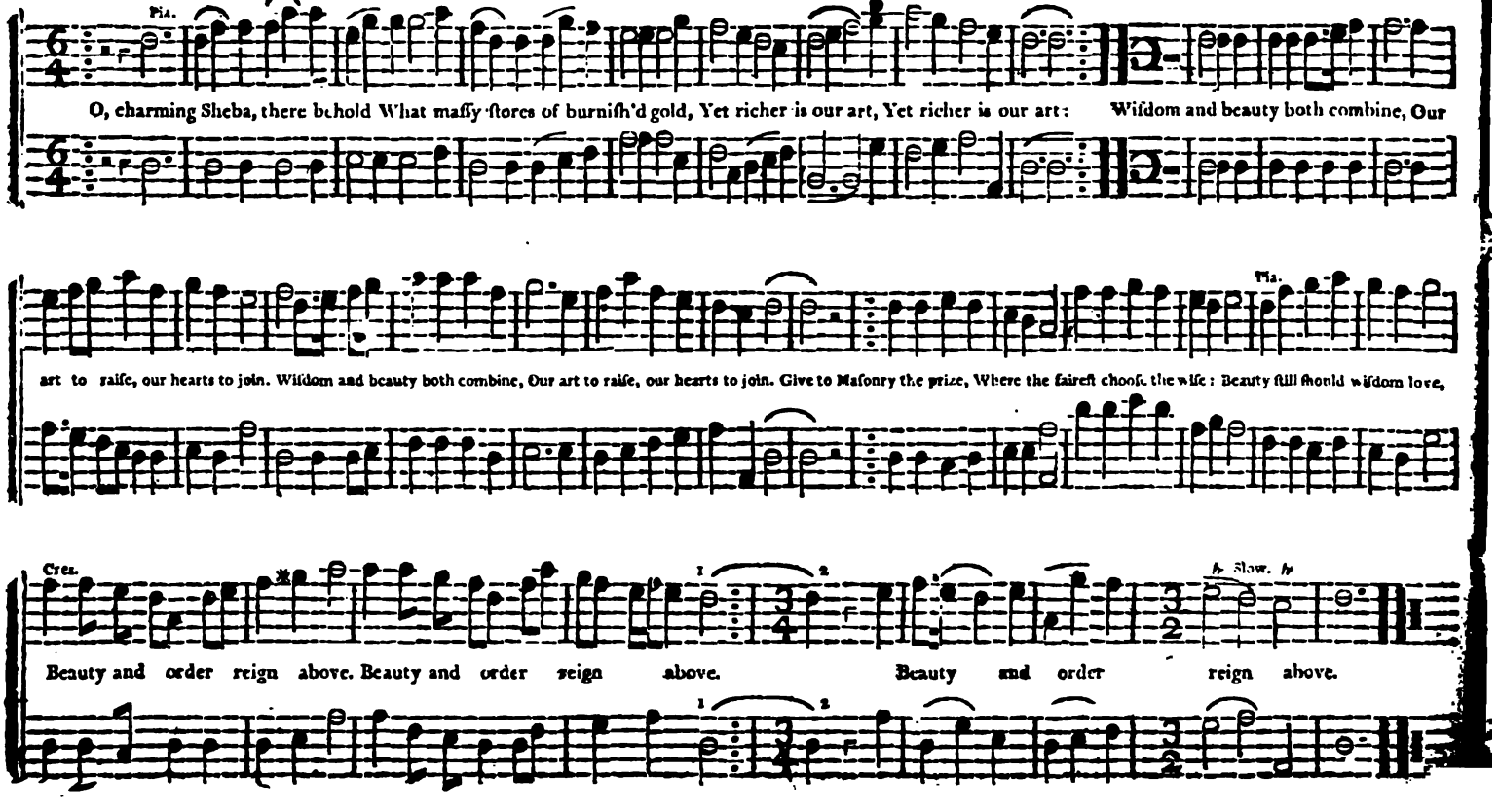
BELKNAP.

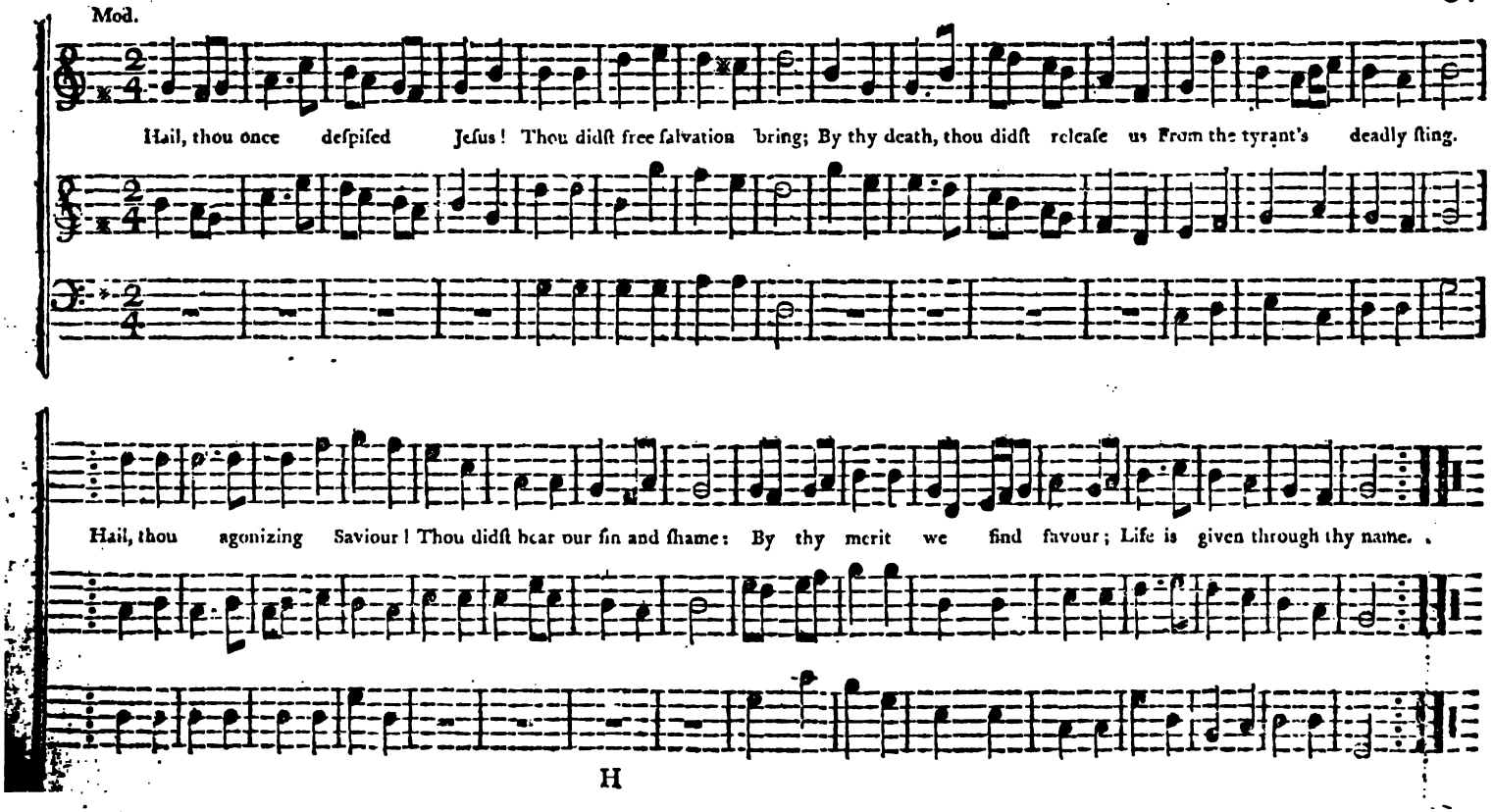


Ode Continued.



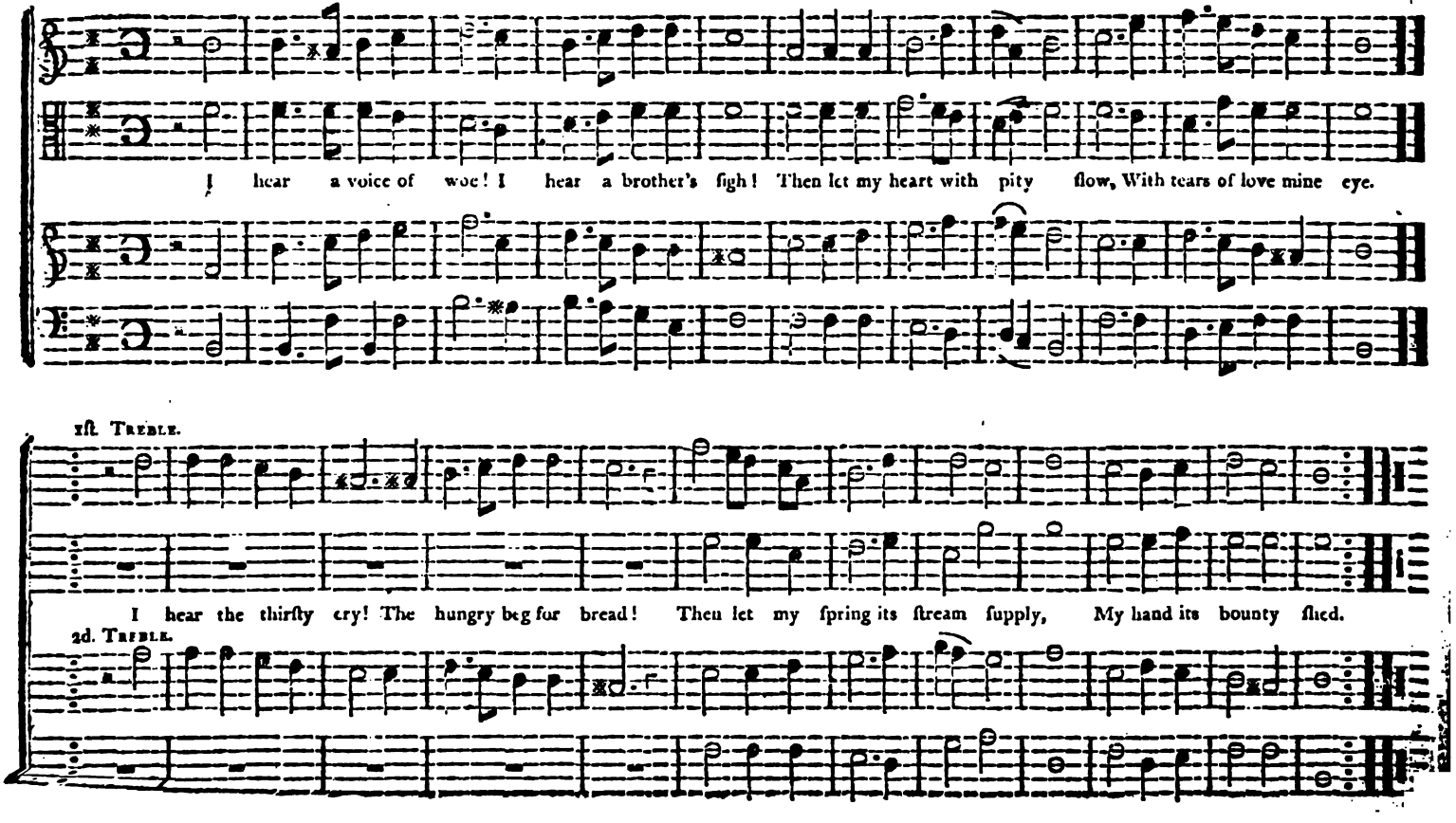
Ode Continued.




Mod.
Hail, thou once despised Jesus! Thou didst free salvation bring; By thy death, thou didst release us From the tyrant's deadly sting.
Hail, thou agonizing Saviour! Thou didst bear our sin and shame: By thy merit we find favour; Life is given through thy name.

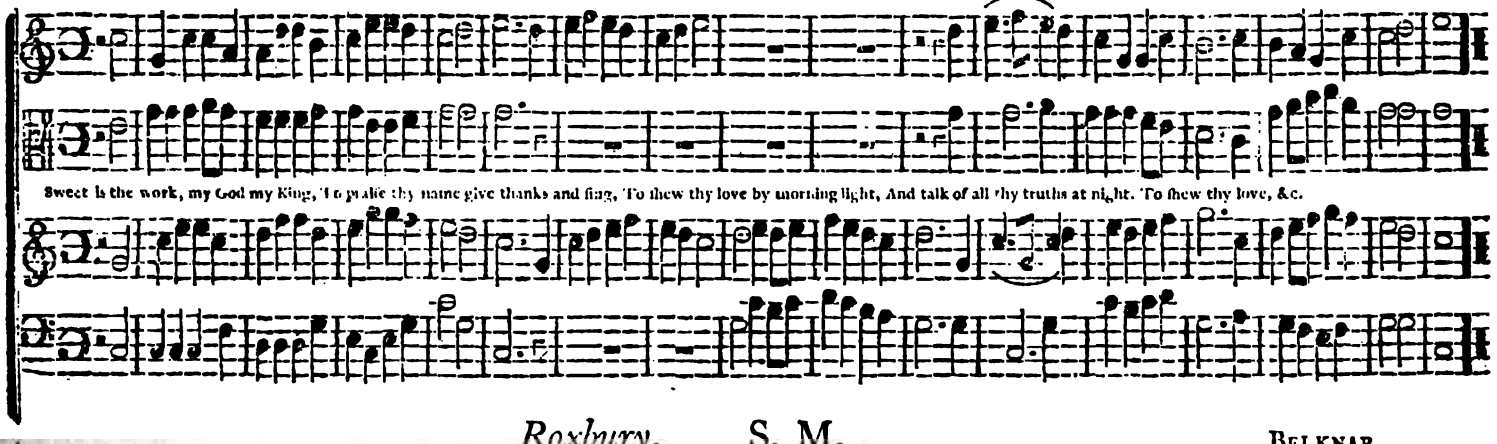
No. 8. S. M.

MANN.


I hear a voice of woe! I hear a brother's figh! Then let my heart with pity flow, With tears of love mine eye.
1ſt. TREBLE.
I hear the thirſty cry! The hungry beg for bread! Then let my ſpring its ſtream ſupply, My hand its bounty ſhed.
2d. TREBLE.

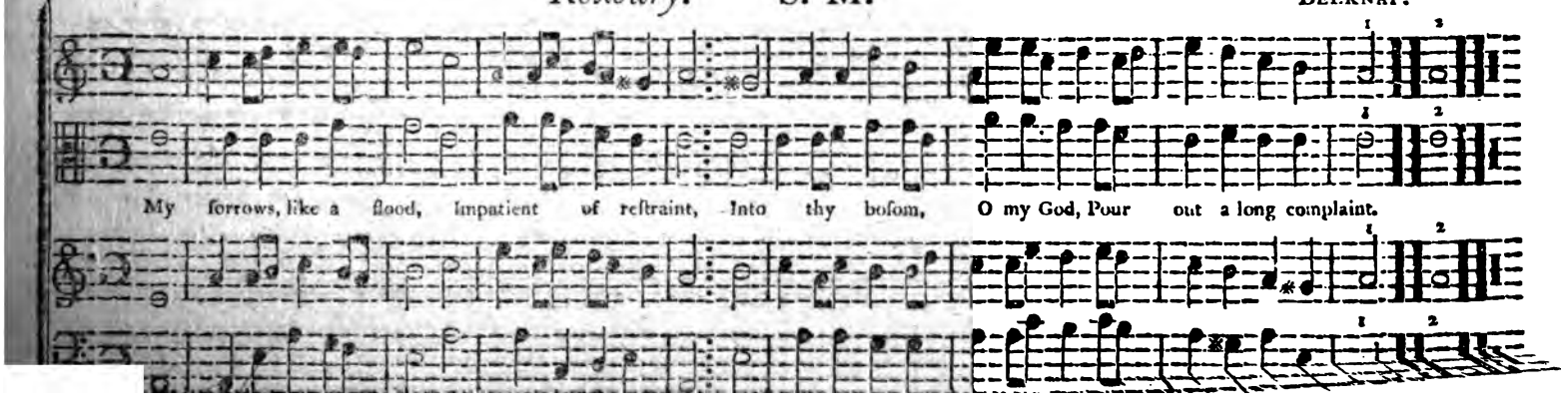
Norfolk. L. M.

CAPIN.



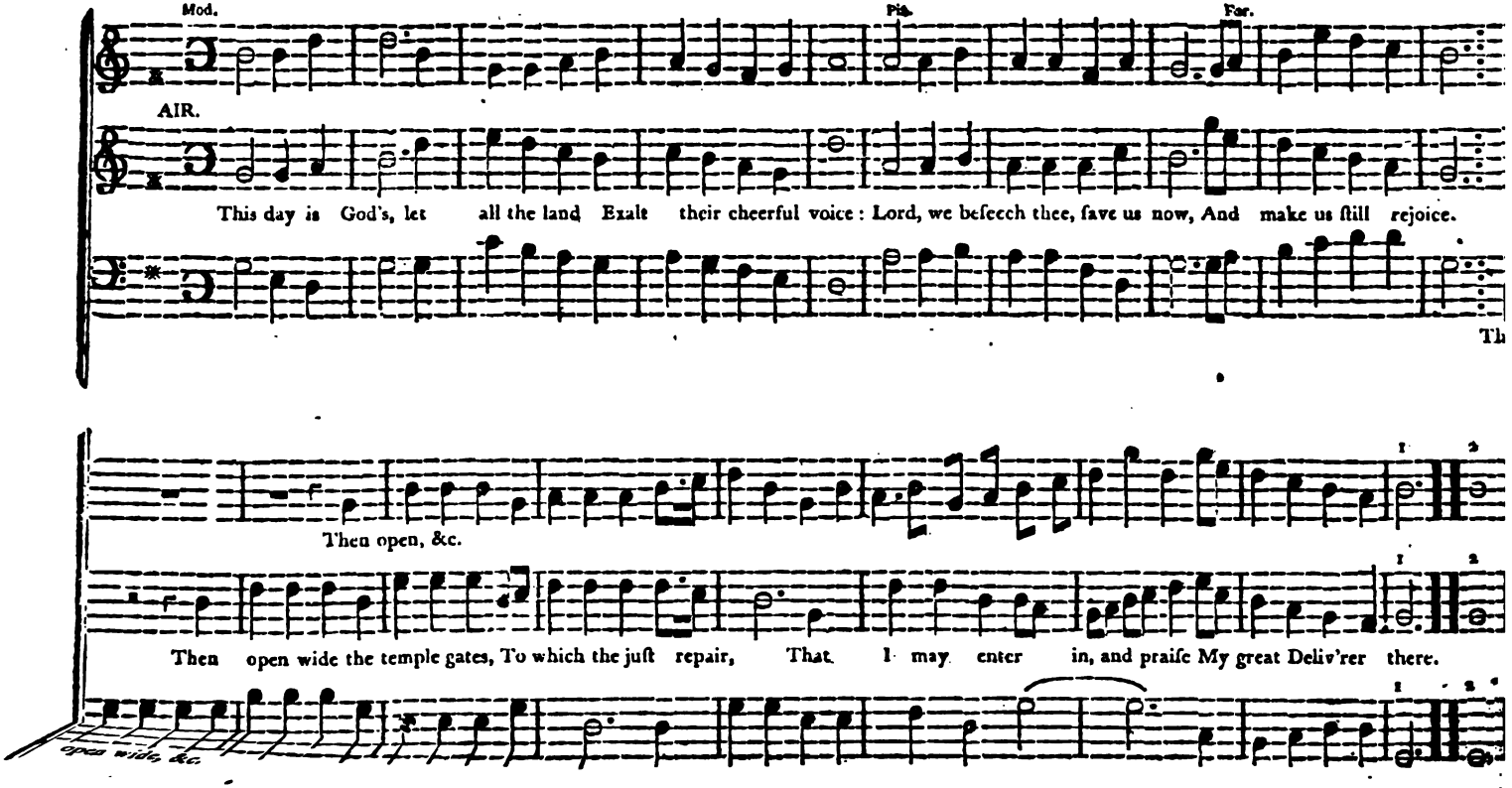
Roxbury. S. M.

BELKNAP.



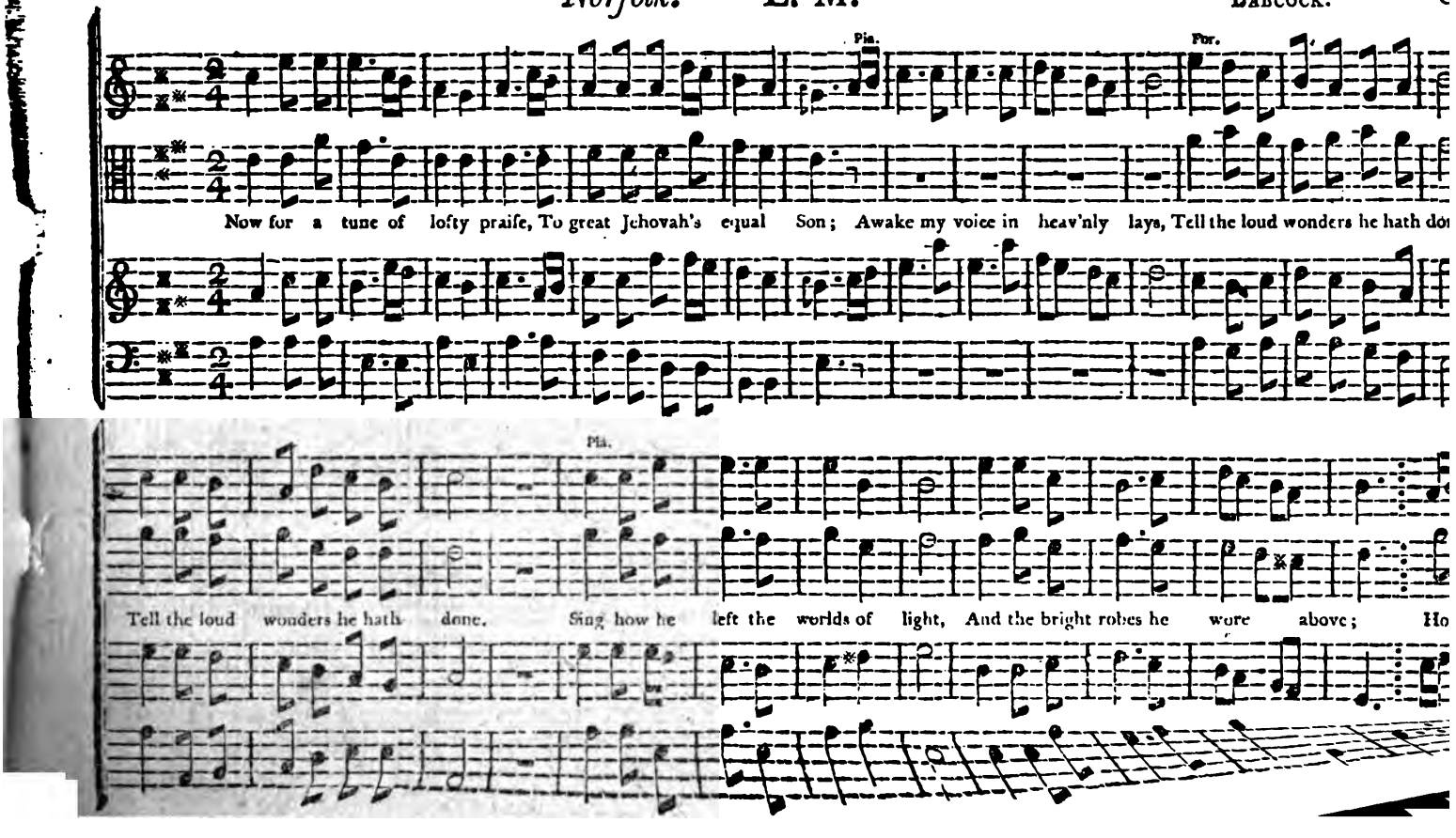
Sunday. C. M.

BADCOCK.

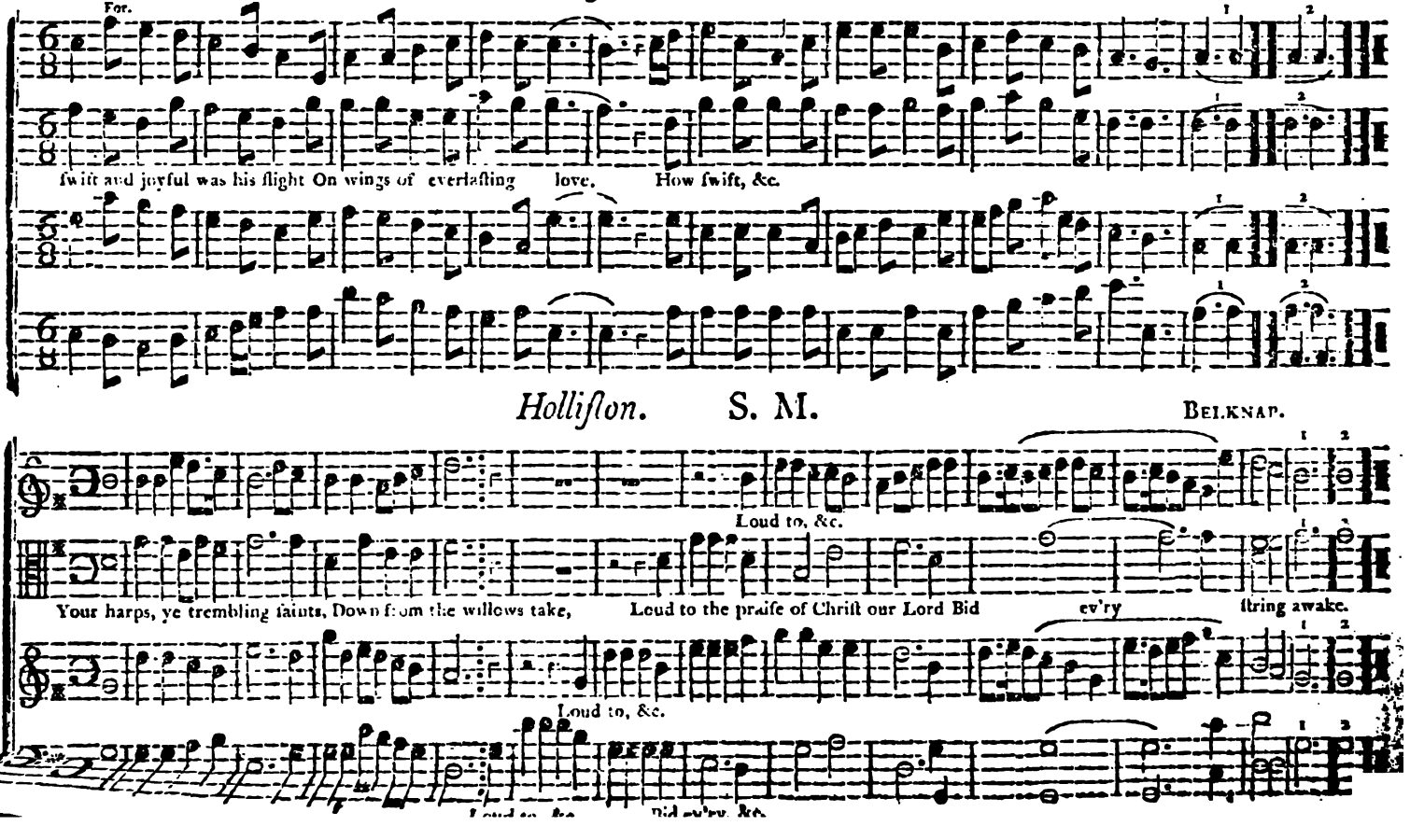


Norfolk. L. M.

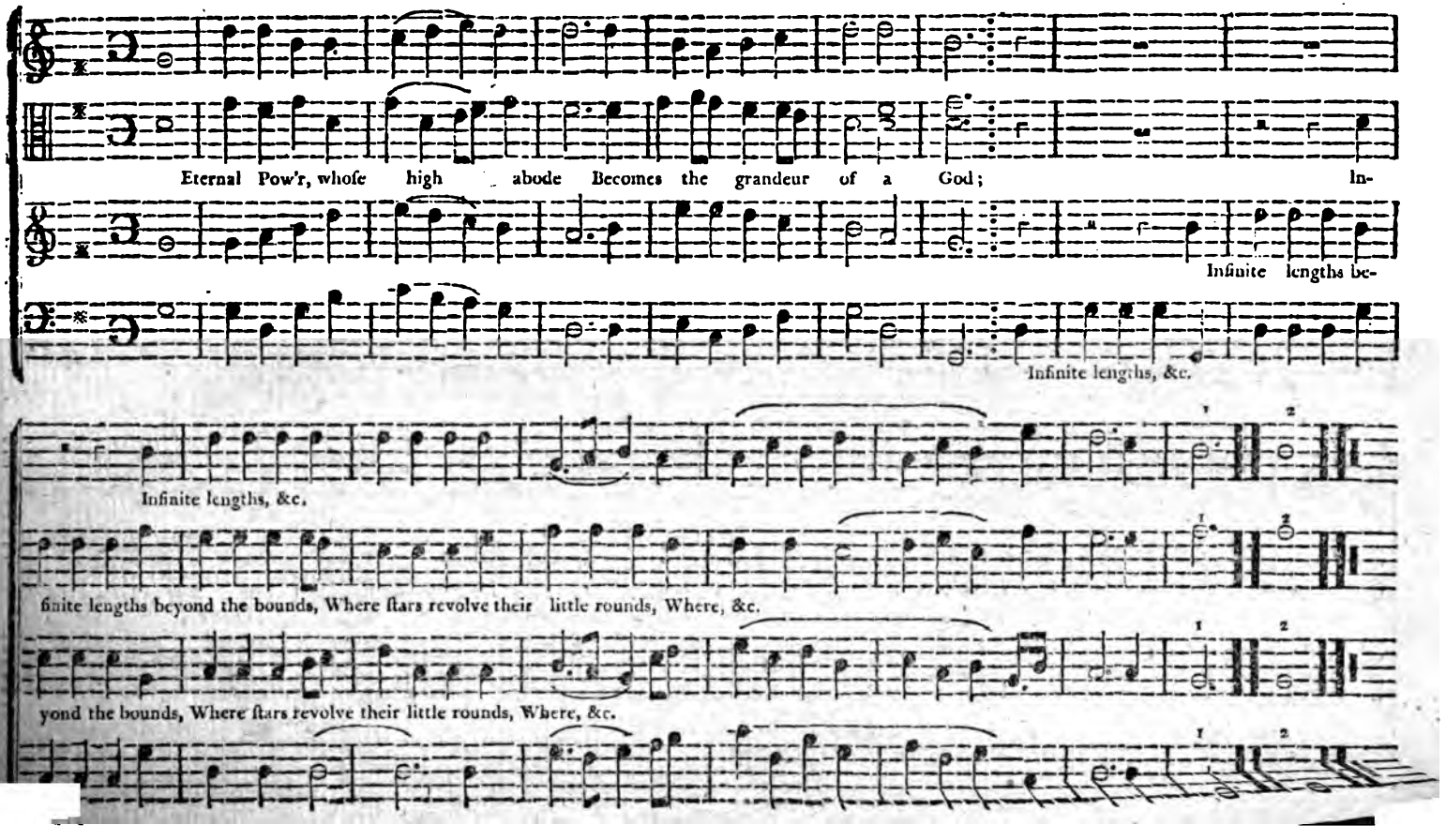
BANCOCK.



Norfolk Continued.

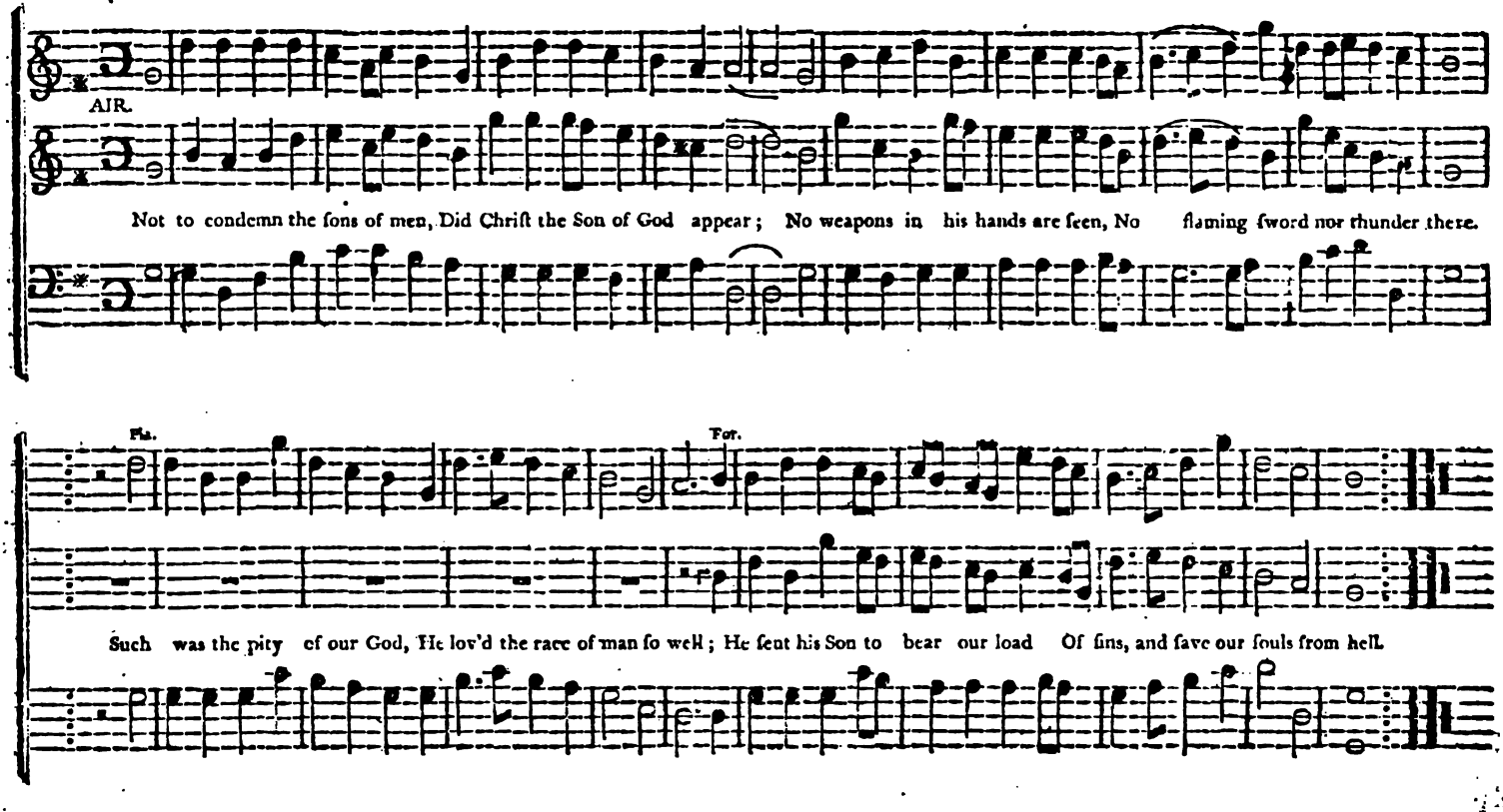


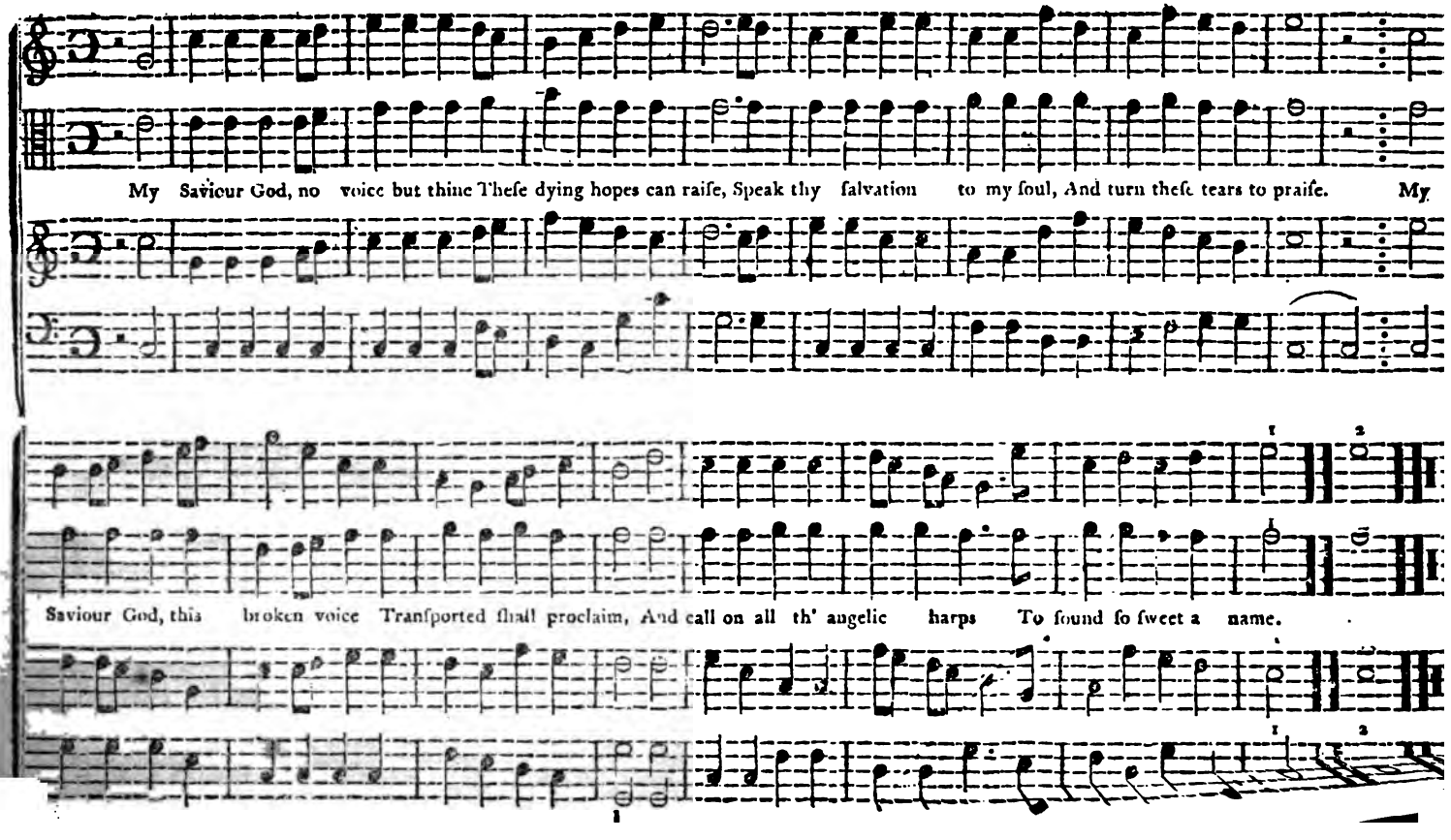
Blue Hill. L. M.


Eternal Pow'r, whoſe high abode Becomes the grandeur of a God; In-
Infinite lengths be-
Infinite lengths, &c.
Infinite lengths, &c.
finite lengths beyond the bounds, Where ſtars revolve their little rounds, Where, &c.
yond the bounds, Where ſtars revolve their little rounds, Where, &c.

Spring Street. L. M.

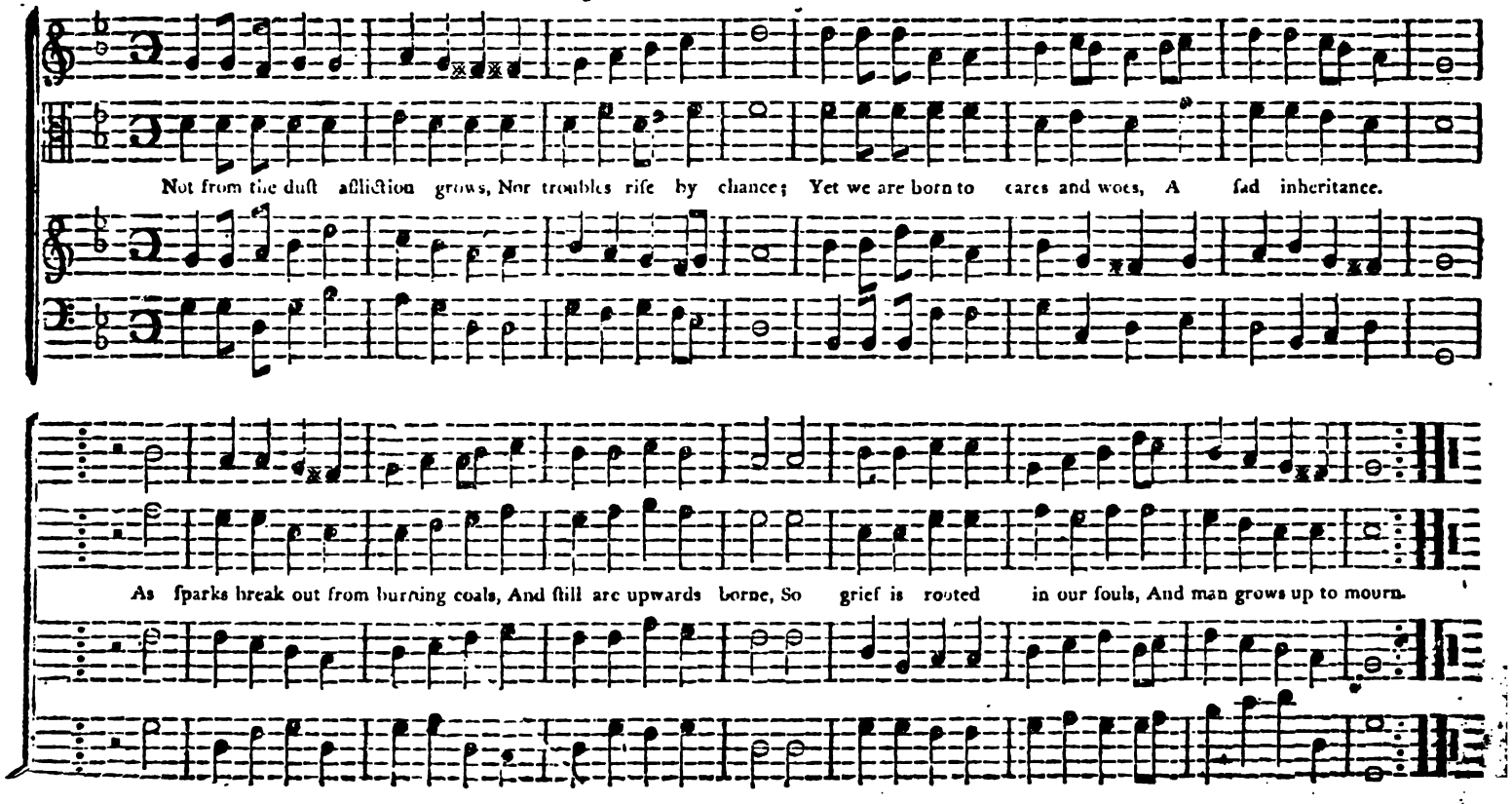
BELKNAP.

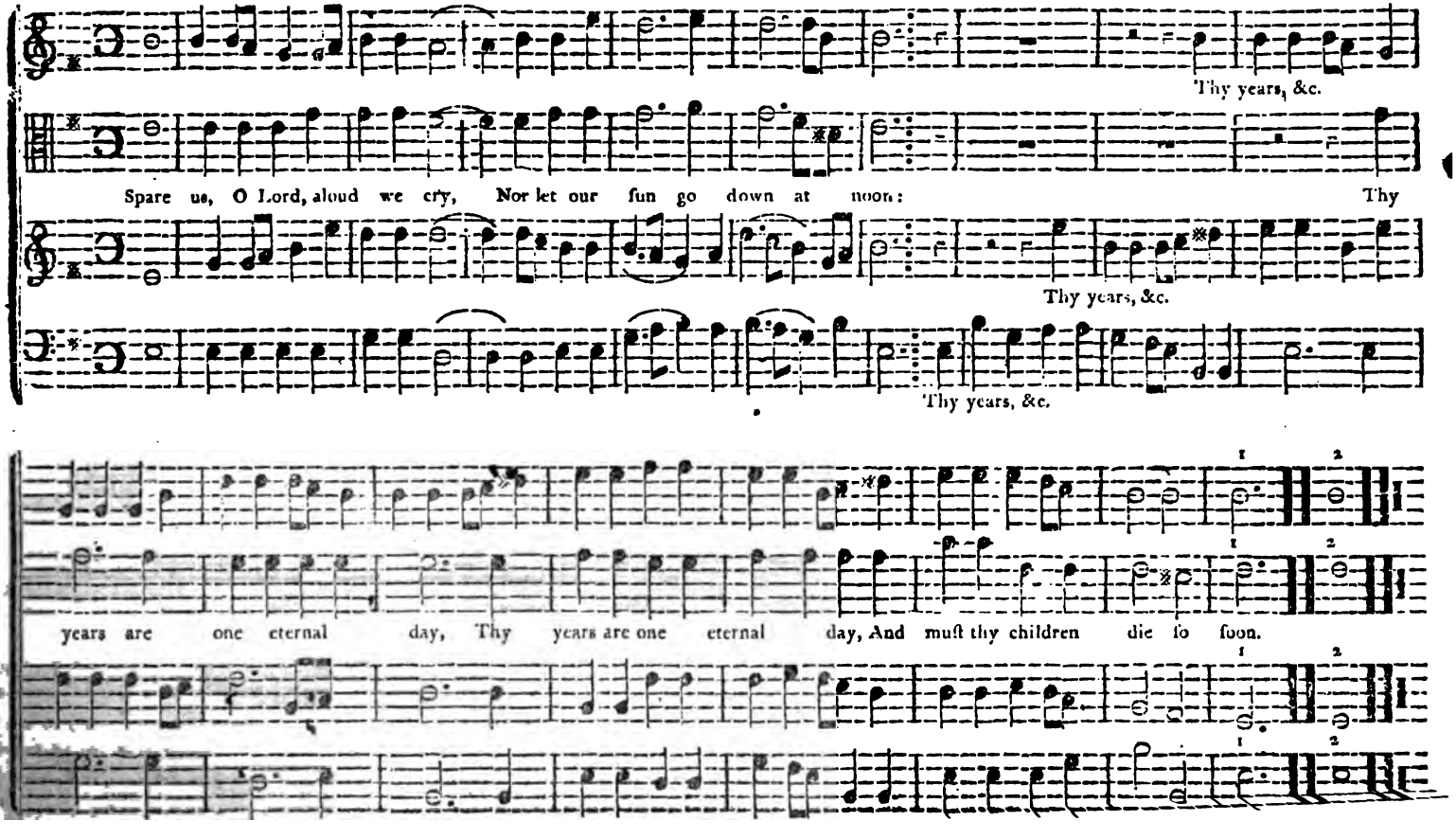



My Saviour God, no voice but thine Theſe dying hopes can raiſe, Speak thy ſalvation to my ſoul, And turn theſe tears to praiſe. My
Saviour God, this broken voice Tranſported ſhall proclaim, And call on all th' angelic harps To ſound ſo ſweet a name.

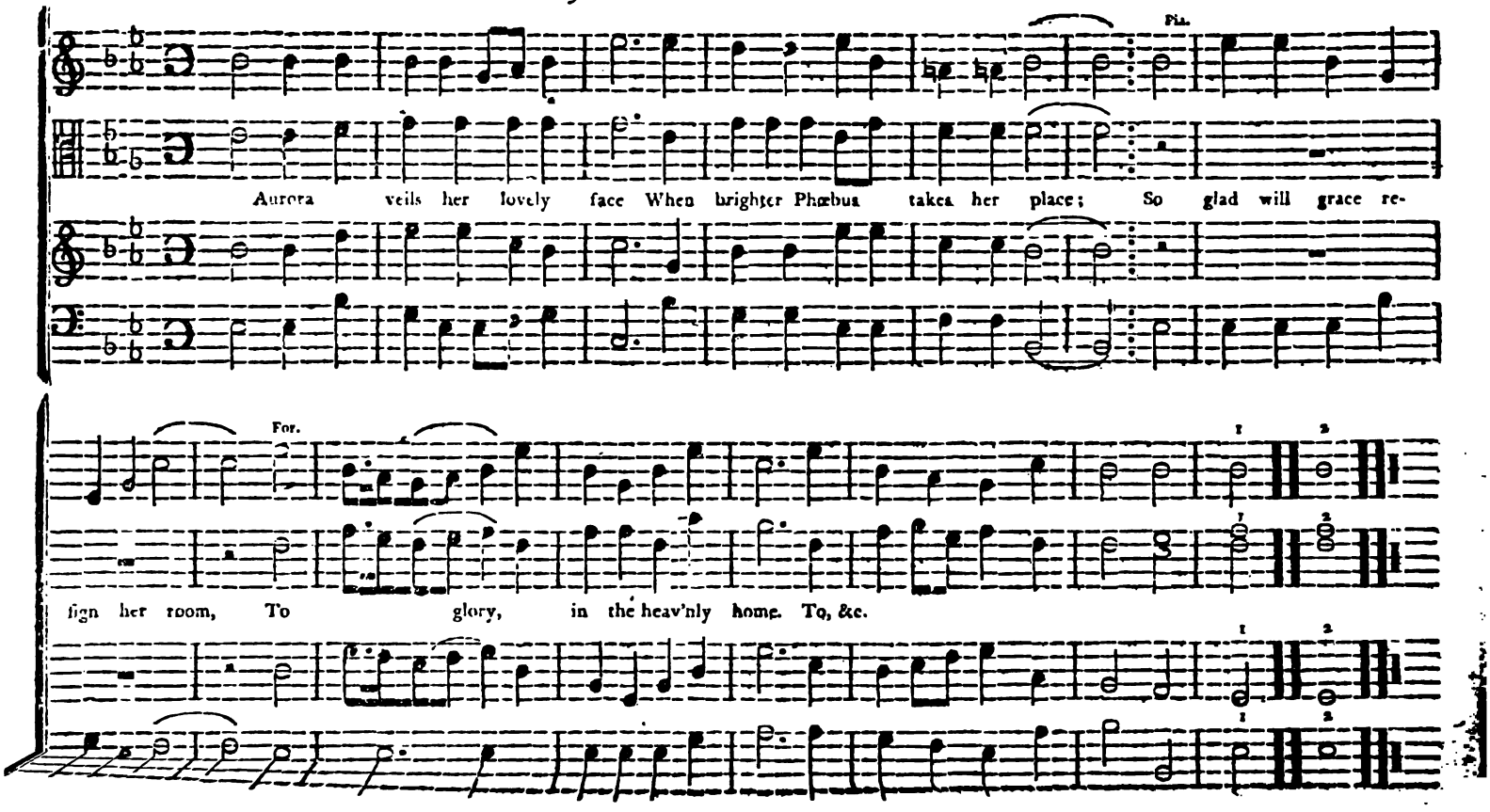
Templeton. C. M.

Wood.




Thy years, &c.
Spare us, O Lord, aloud we cry, Nor let our fun go down at noon: Thy
Thy years, &c.
Thy years, &c.
years are one eternal day, Thy years are one eternal day, And muſt thy children die ſo ſoon.

Tyot. L. M. BELKNAP.



Acton. L. M.

BELKNAP.

Farewel, bright ſoul, a ſhort farewel, 'Till we ſhall meet again above, In the ſweet groves where pleaſures dwell, In the ſweet groves where pleaſures dwell, And trees of life bear fruits of love.

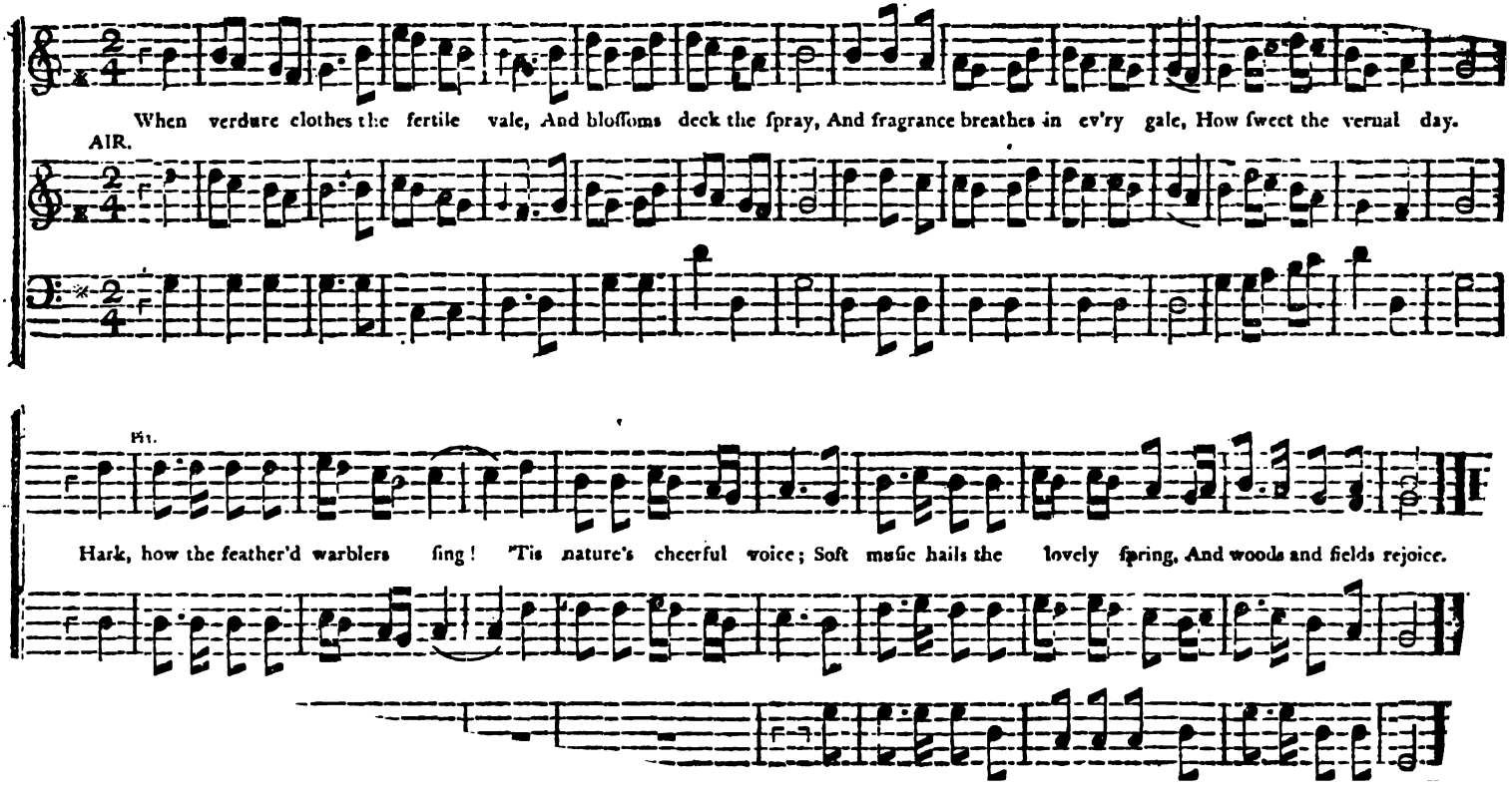
Winter. L. M.

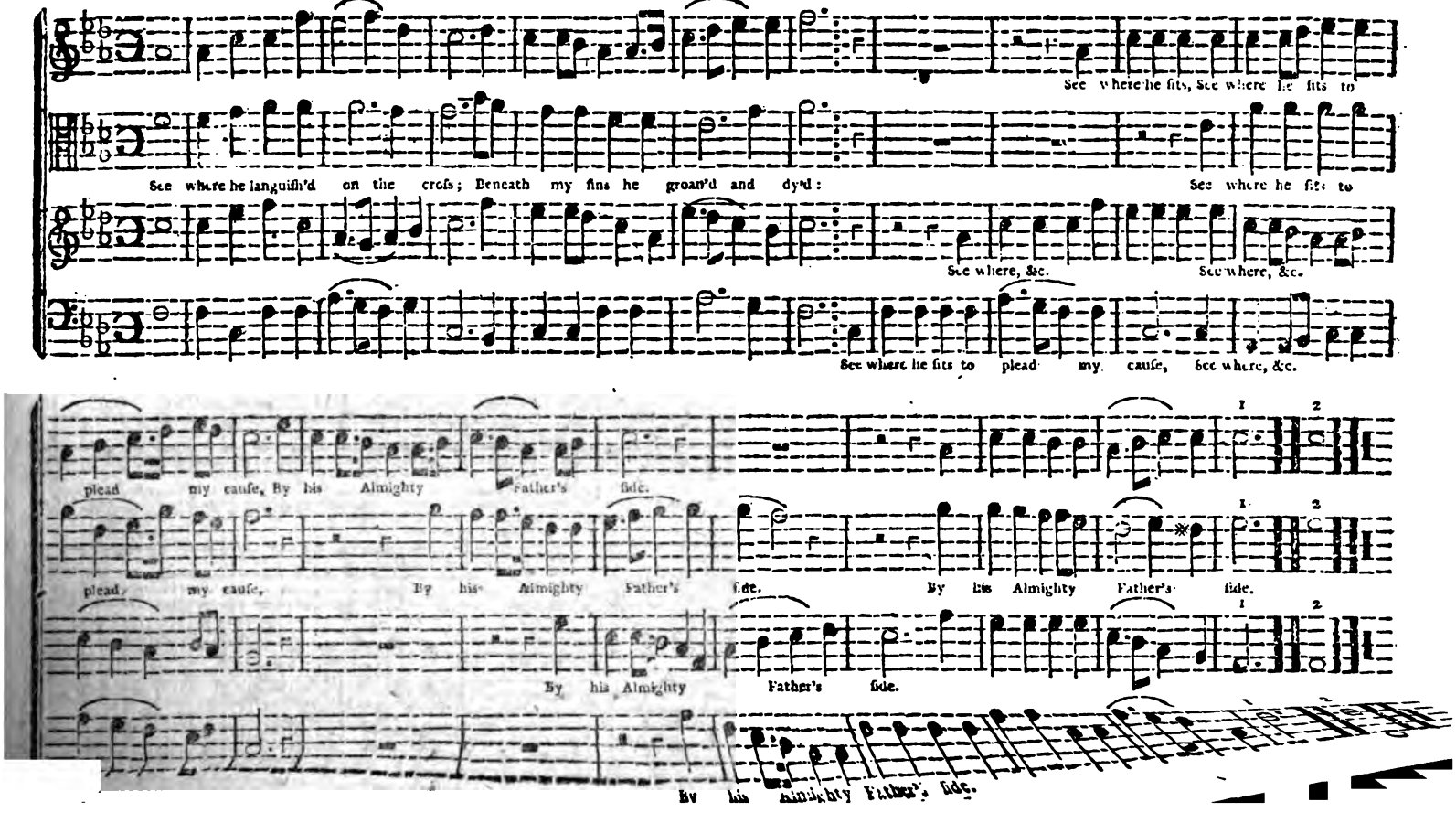
BELKNAP.

Pia. For.

Now clouds the wintry ſkies deform, In fullen vengeance roars the ſtorm; The ſnow which from yon mountain falls, The ſnow which from yon mountain falls, Loads leafleſs trees, and fills the vales.

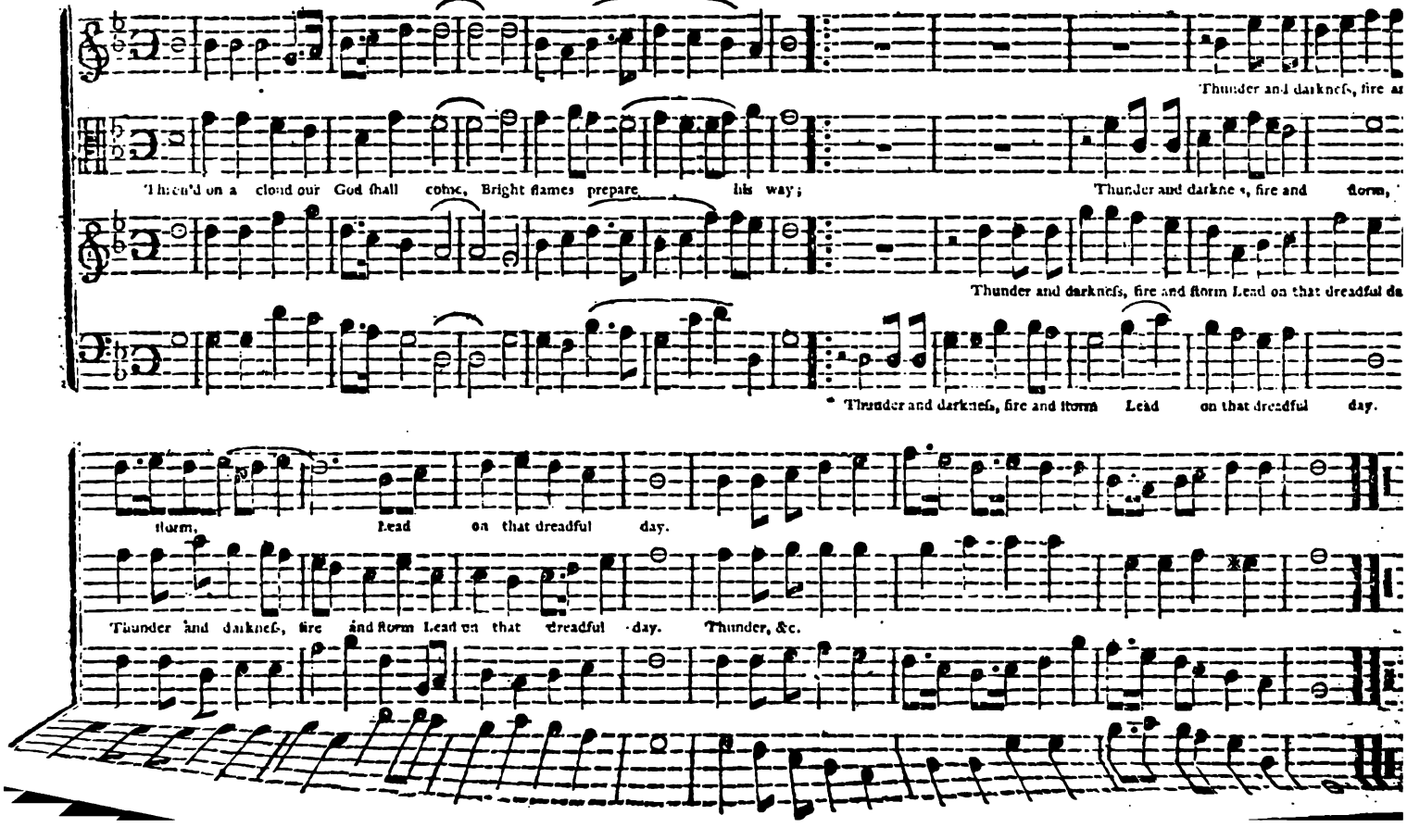
Milton. C. M.


When verdure clothes the fertile vale, And bloſſoms deck the ſpray, And fragrance breathes in ev'ry gale, How ſweet the vernal day.
AIR.
Hark, how the feather'd warblers ſing! 'Tis nature's cheerful voice; Soft muſic hails the lovely ſpring, And woods and fields rejoice.


See where he fits, See where he fits to
See where he languish'd on the crofs; Beneath my fins he groan'd and dy'd:
See where he fits to
See where, &c.
See where, &c.
See where he fits to plead my cauſe, See where, &c.
plead my cauſe, By his Almighty Father's ſide.
plead my cauſe, By his Almighty Father's ſide.
By his Almighty Father's ſide.
By his Almighty Father's ſide.
By his Almighty Father's ſide.

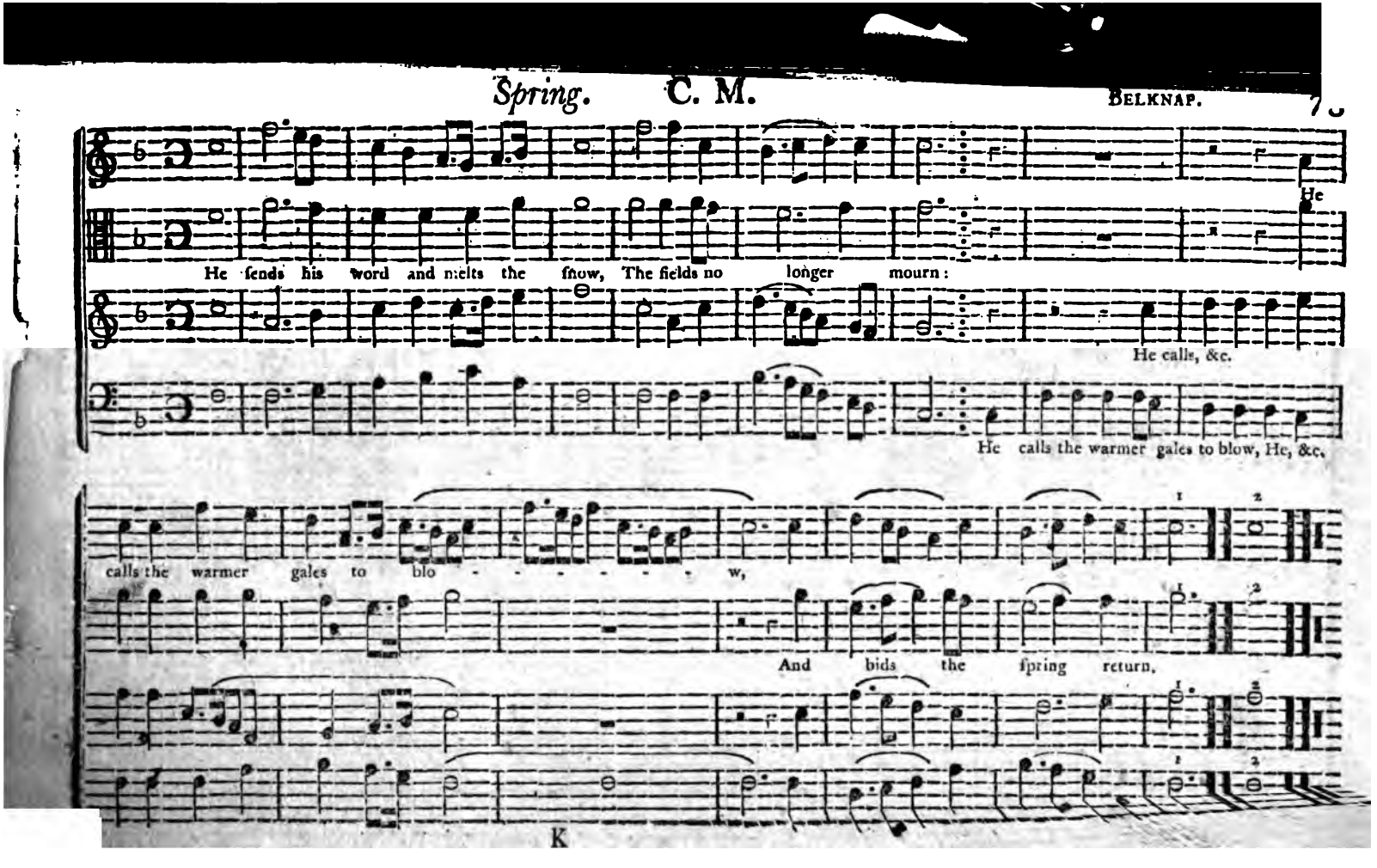
Newmark. C. M.

BELKNAP.



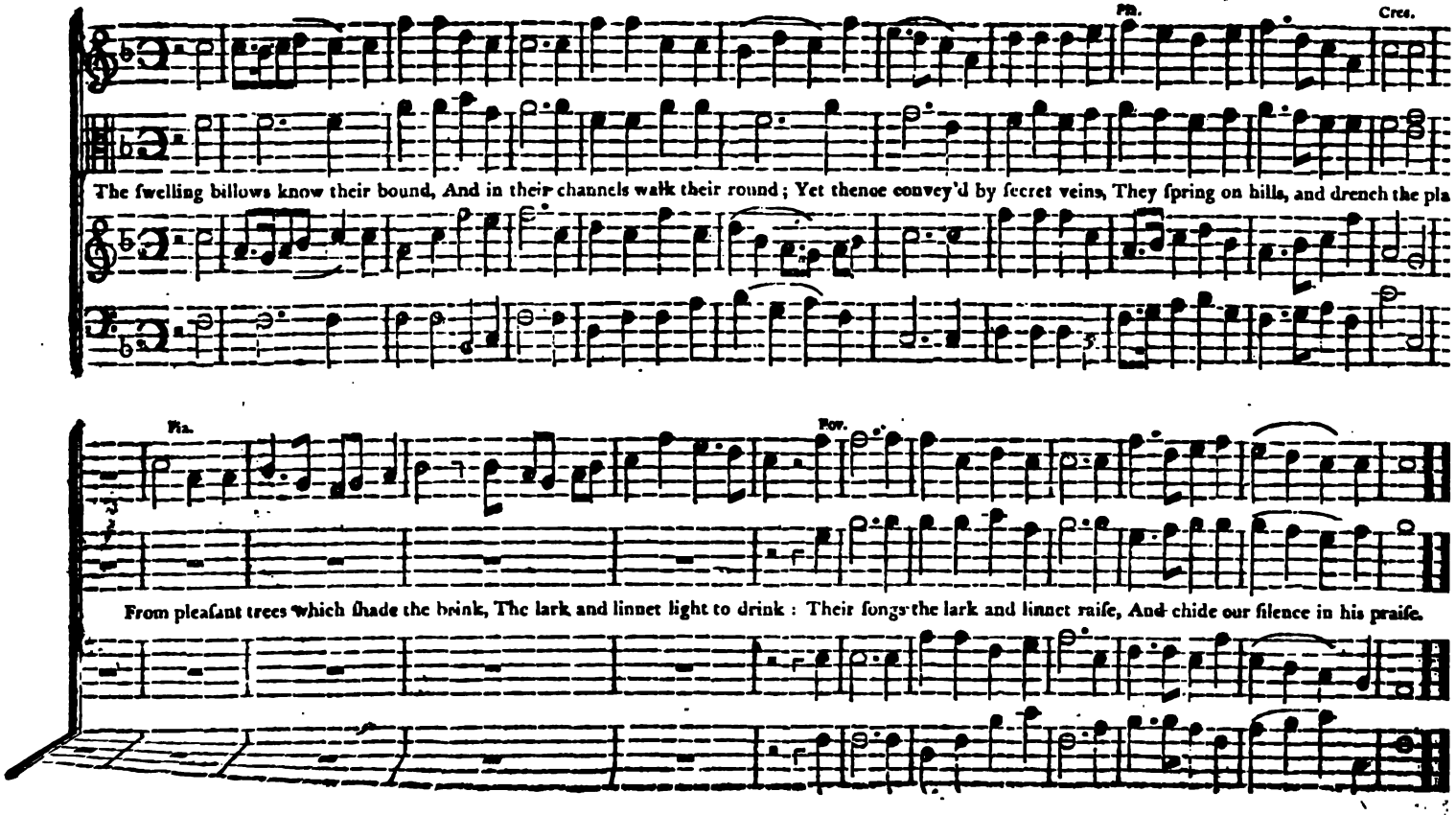
Spring. C. M.

BELKNAP.

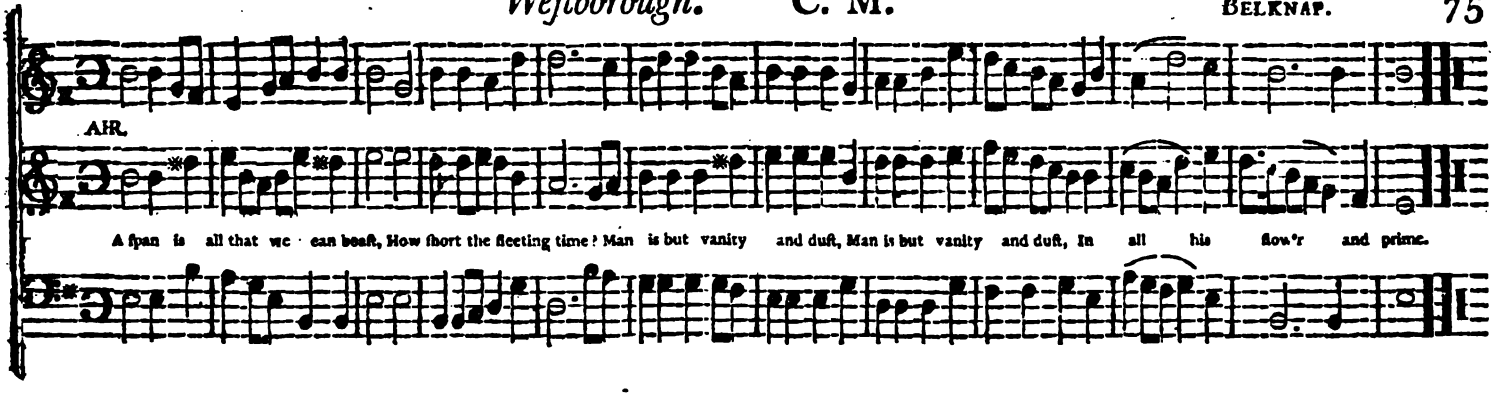


Syria. L. M.

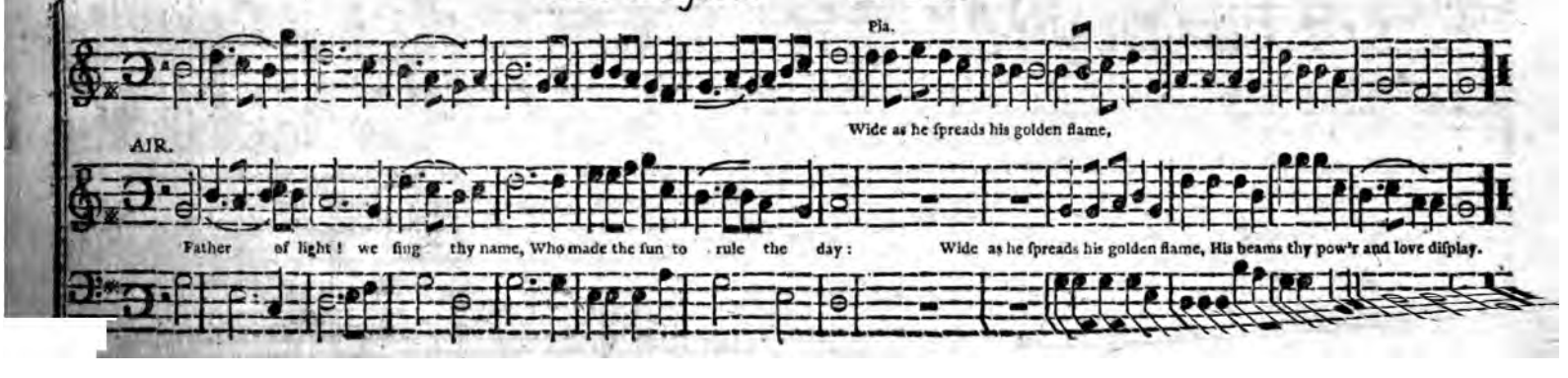
BELKNAP.



Weſtborough. C. M.

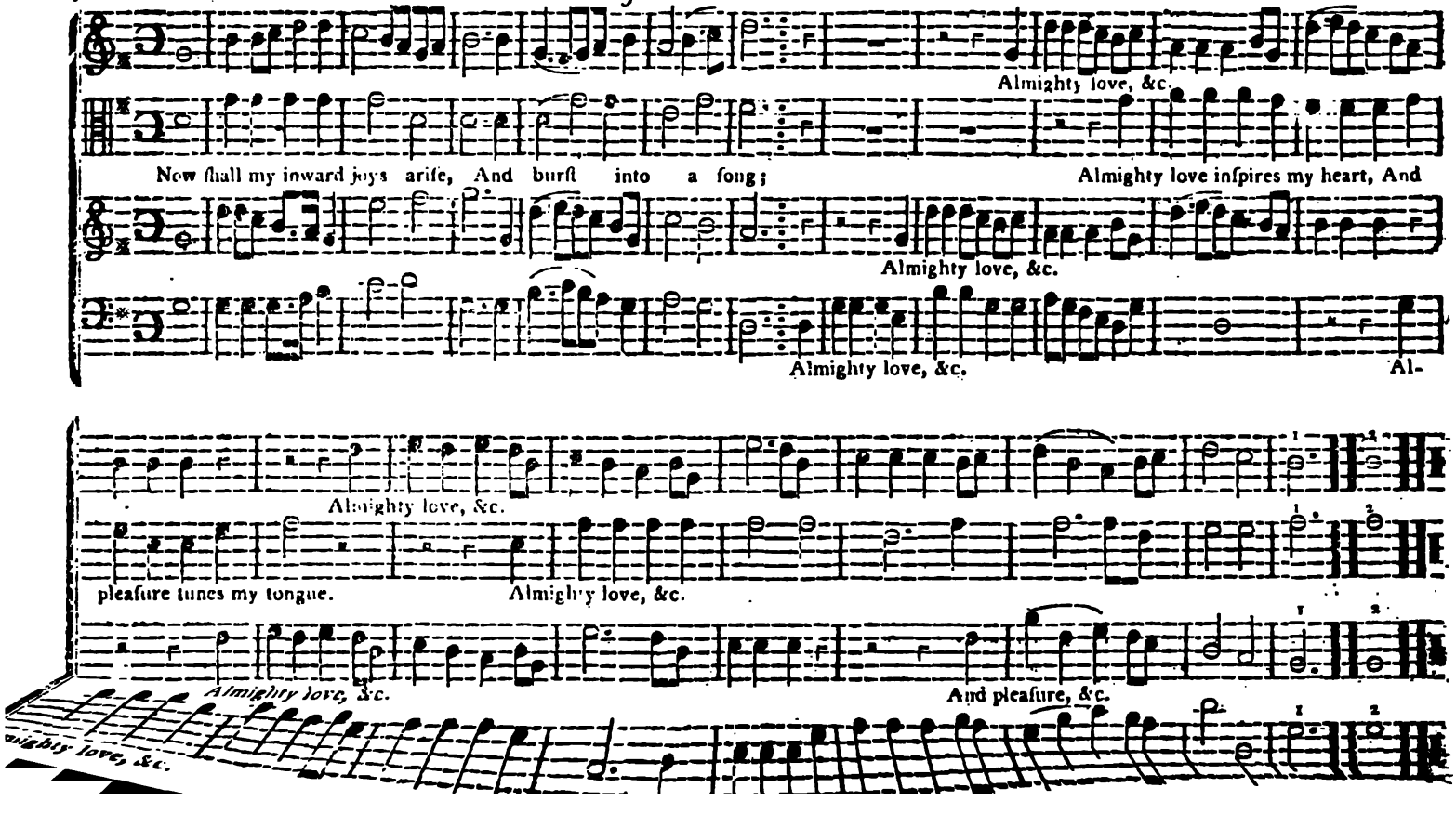


New Bedford. L. M.

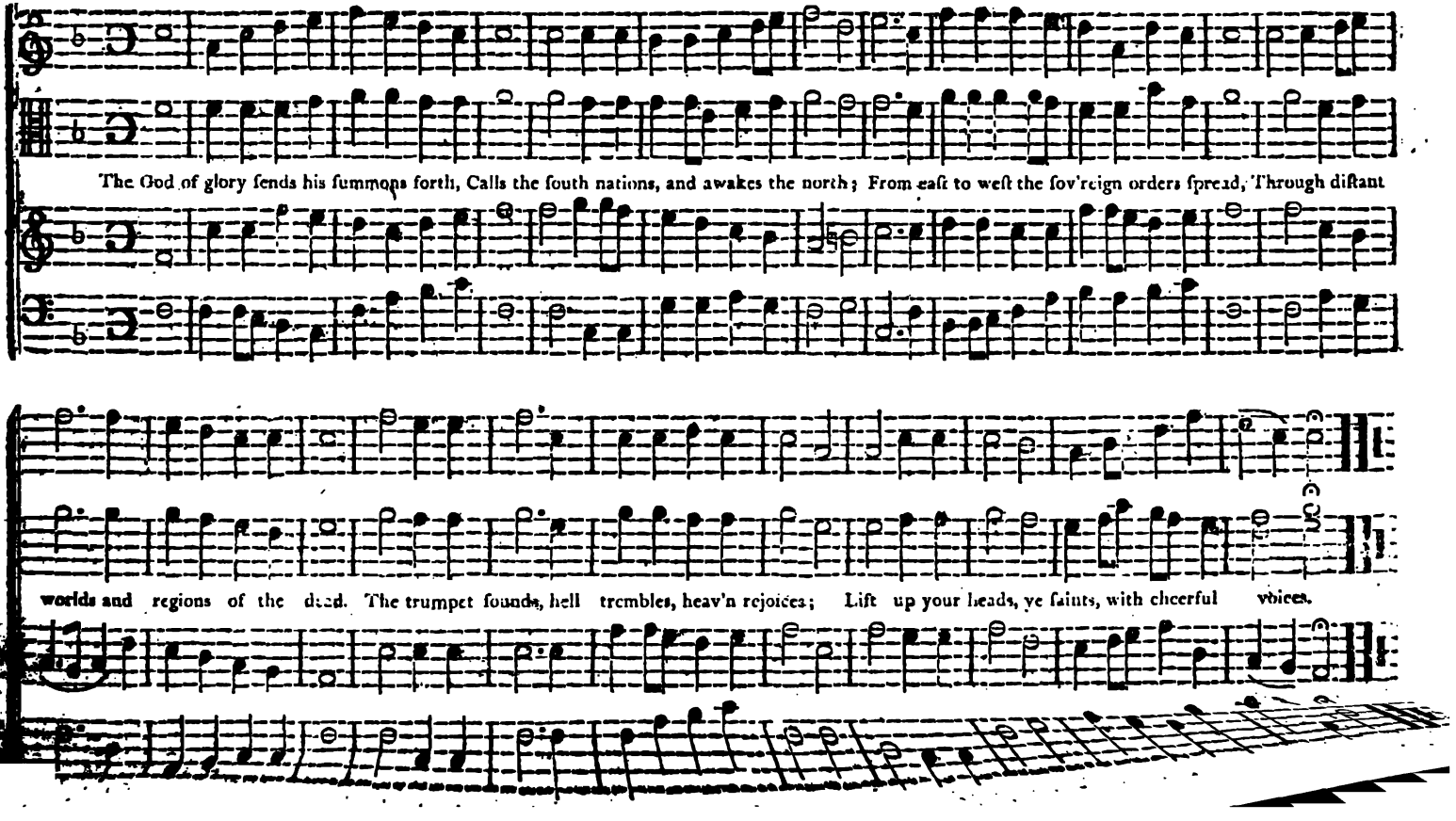


Carliſle. C. M.

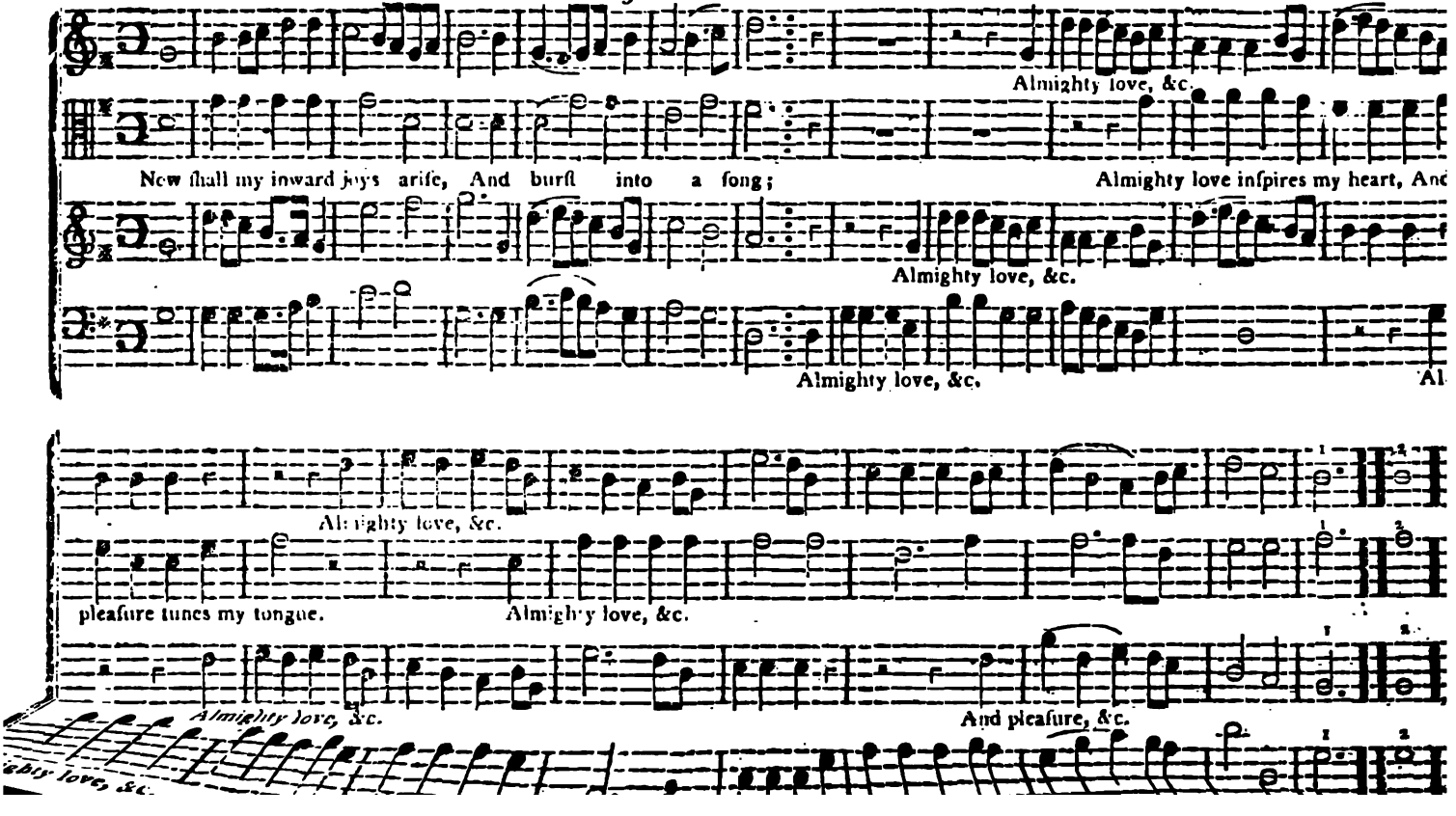
BELKNAP.



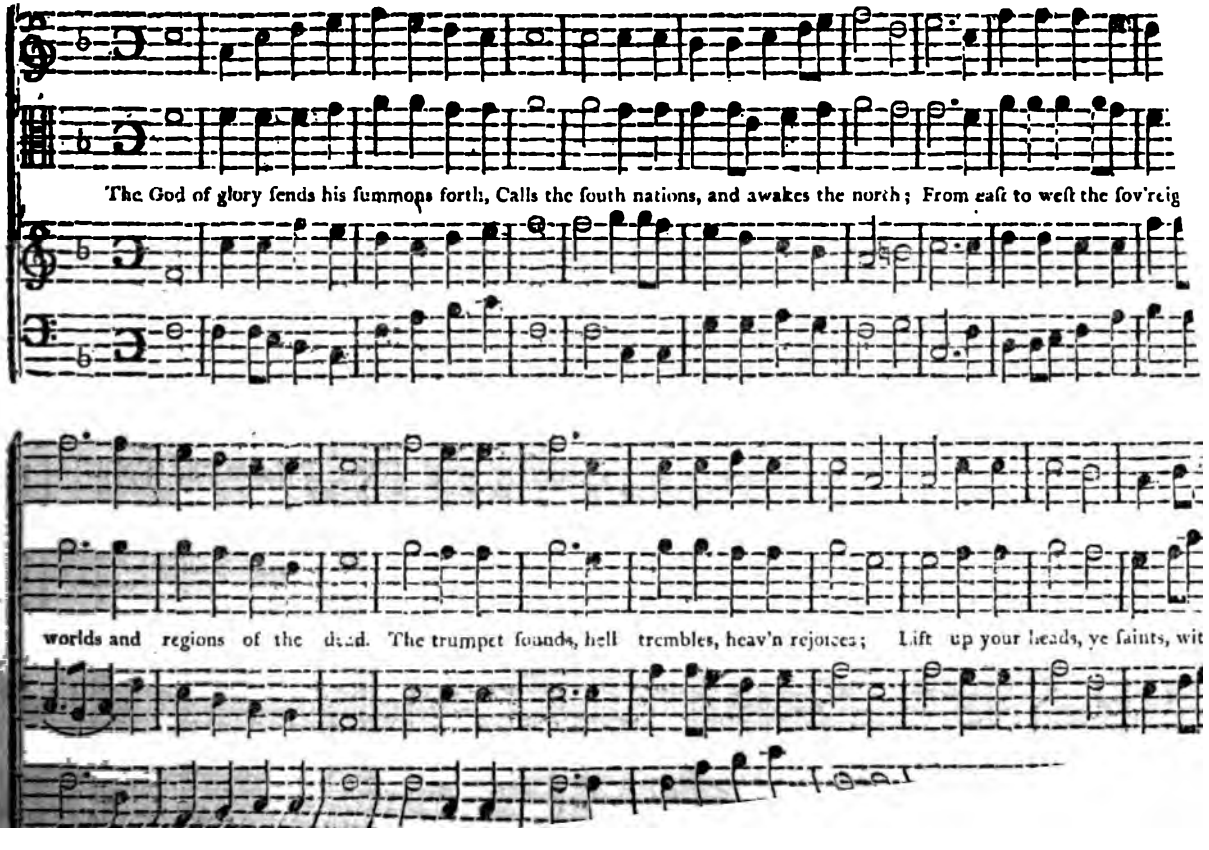
Bedford. P. M.


The God of glory ſends his ſummons forth, Calls the ſouth nations, and awakes the north; From eaſt to weſt the ſov'reign orders ſpread, Through diſtant
worlds and regions of the dead. The trumpet ſounds, hell trembles, heav'n rejoices; Lift up your heads, ye ſaints, with cheerful voices.

76 *Carliſle.* C. M. BELKNAP.

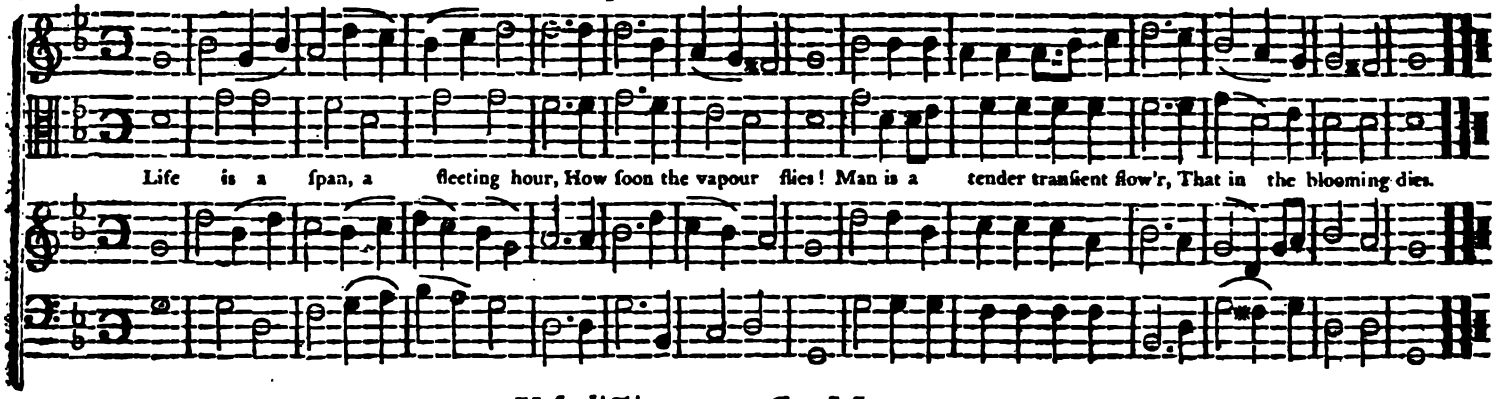


Bedford. P. M.


The God of glory ſends his ſummons forth, Calls the ſouth nations, and awakes the north; From eaſt to weſt the ſov'reig
worlds and regions of the dead. The trumpet ſounds, hell trembles, heav'n rejoices; Lift up your heads, ye ſaints, wit

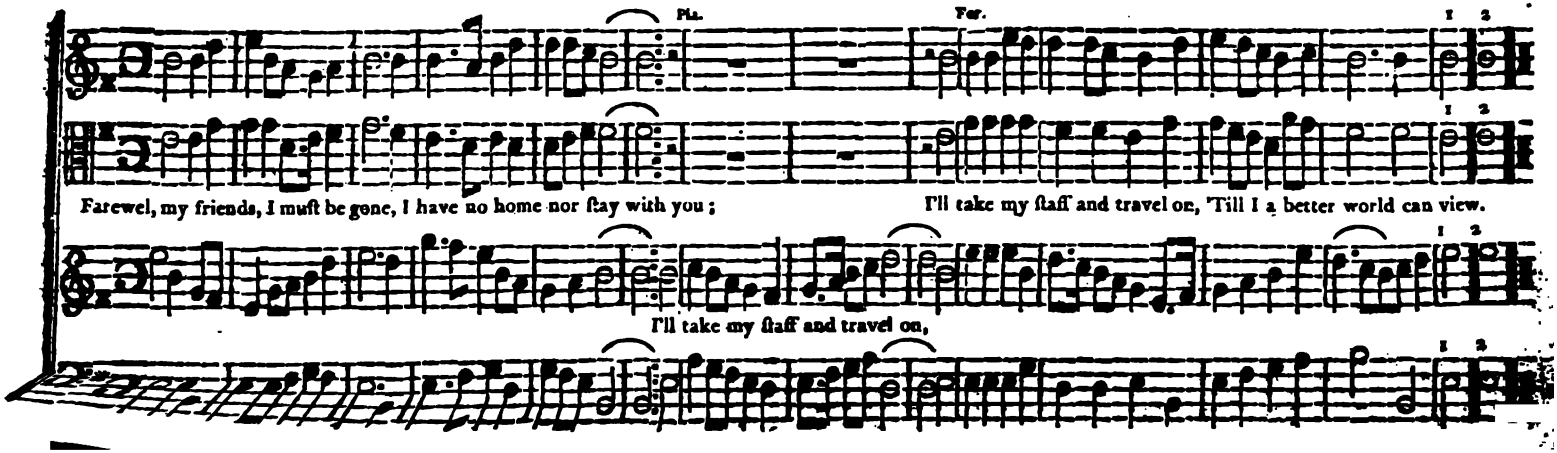
Newport. C. M.

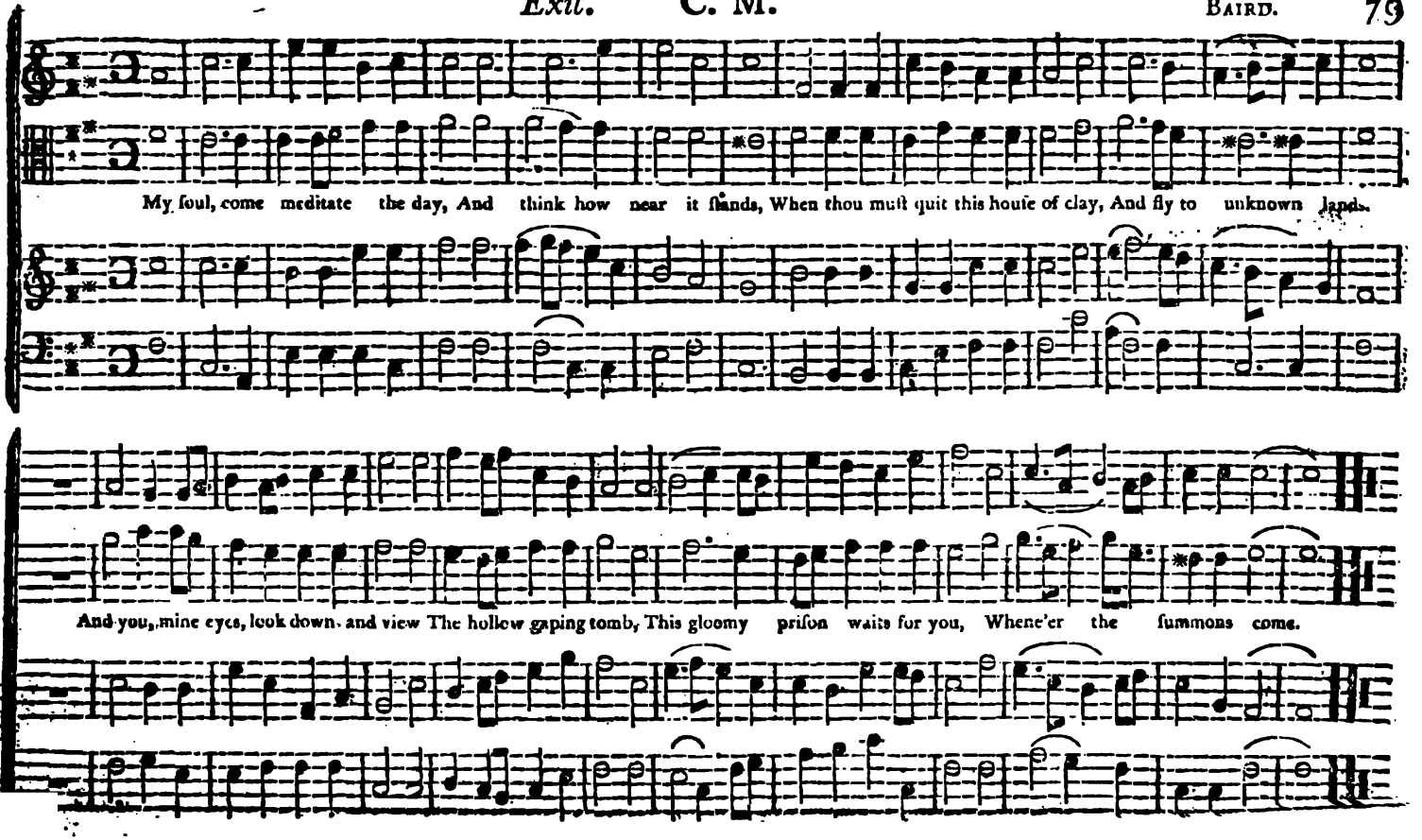
BELKNAP.



Valediction. L. M.

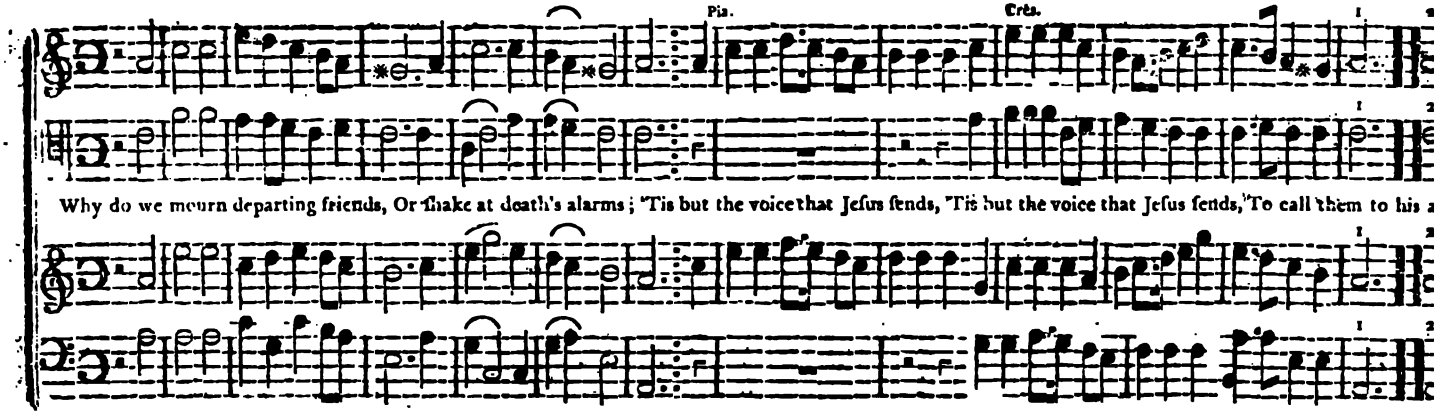
BELKNAP.




My ſoul, come meditate the day, And think how near it ſtands, When thou muſt quit this houſe of clay, And fly to unknown lands.
And you, mine eyes, look down and view The hollow gaping tomb, This gloomy priſon waits for you, Whene'er the ſummons come.

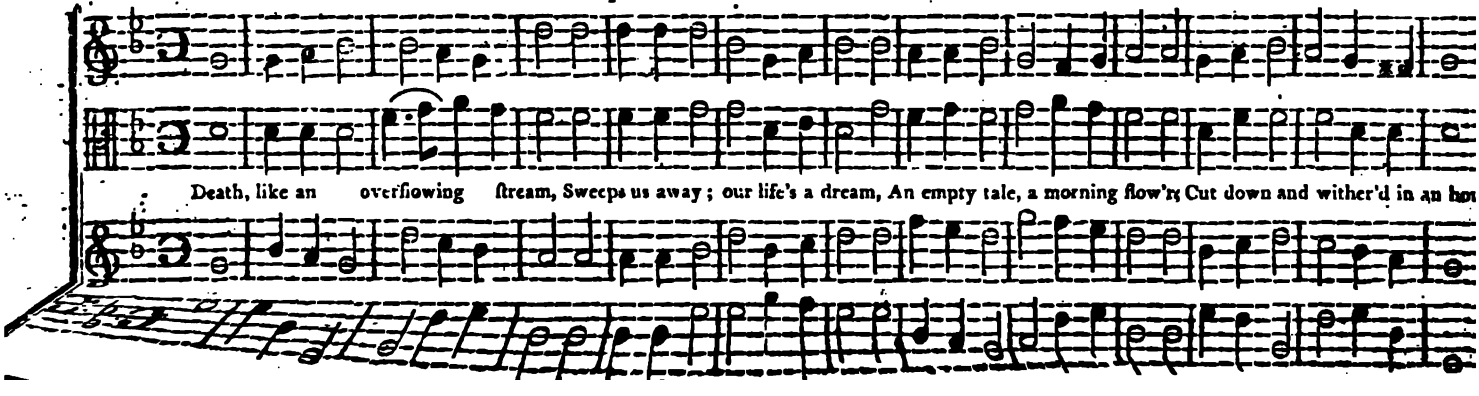
Northborough. C. M.

BELKNAP.

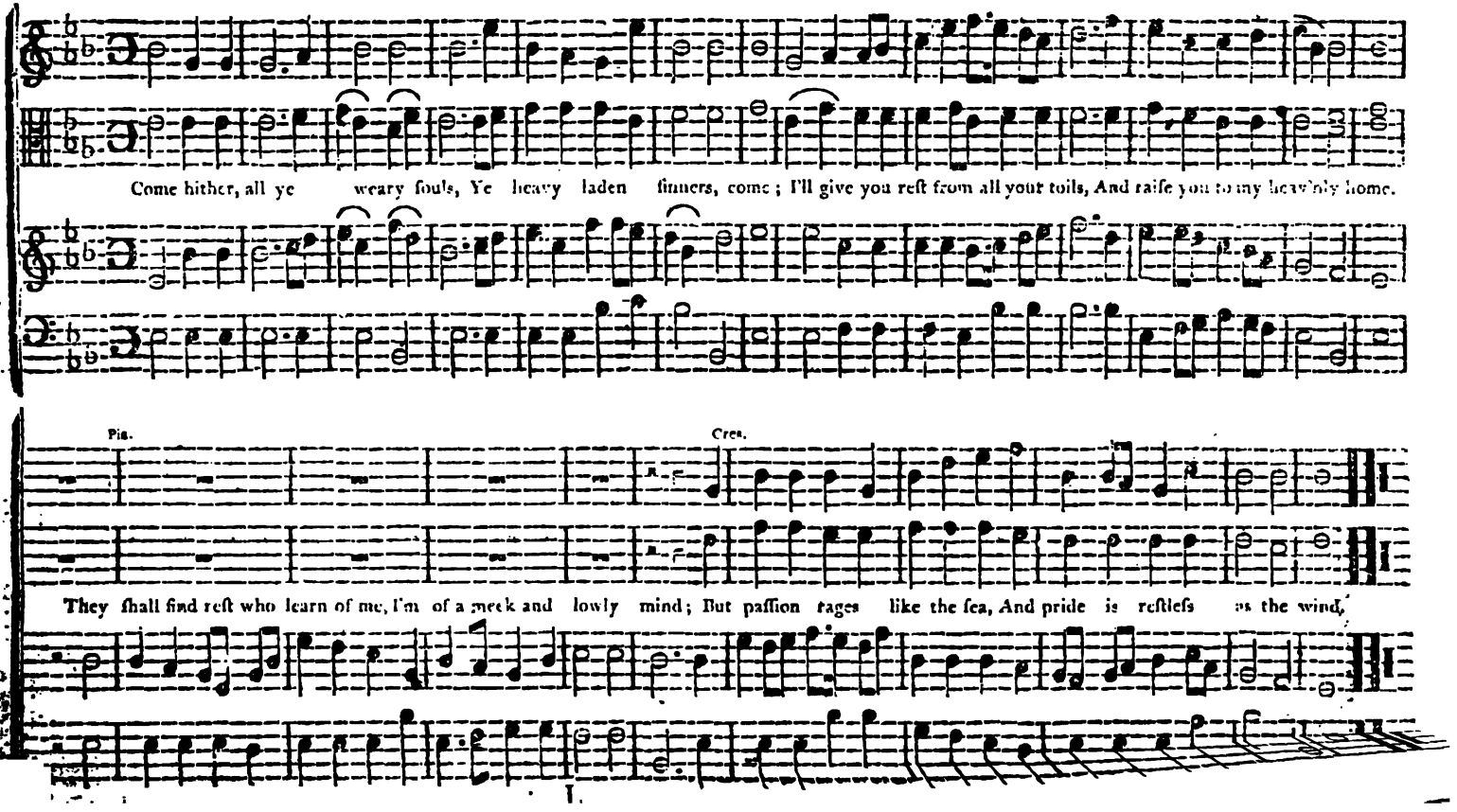


Hopkinton. L. M.

WOOD.

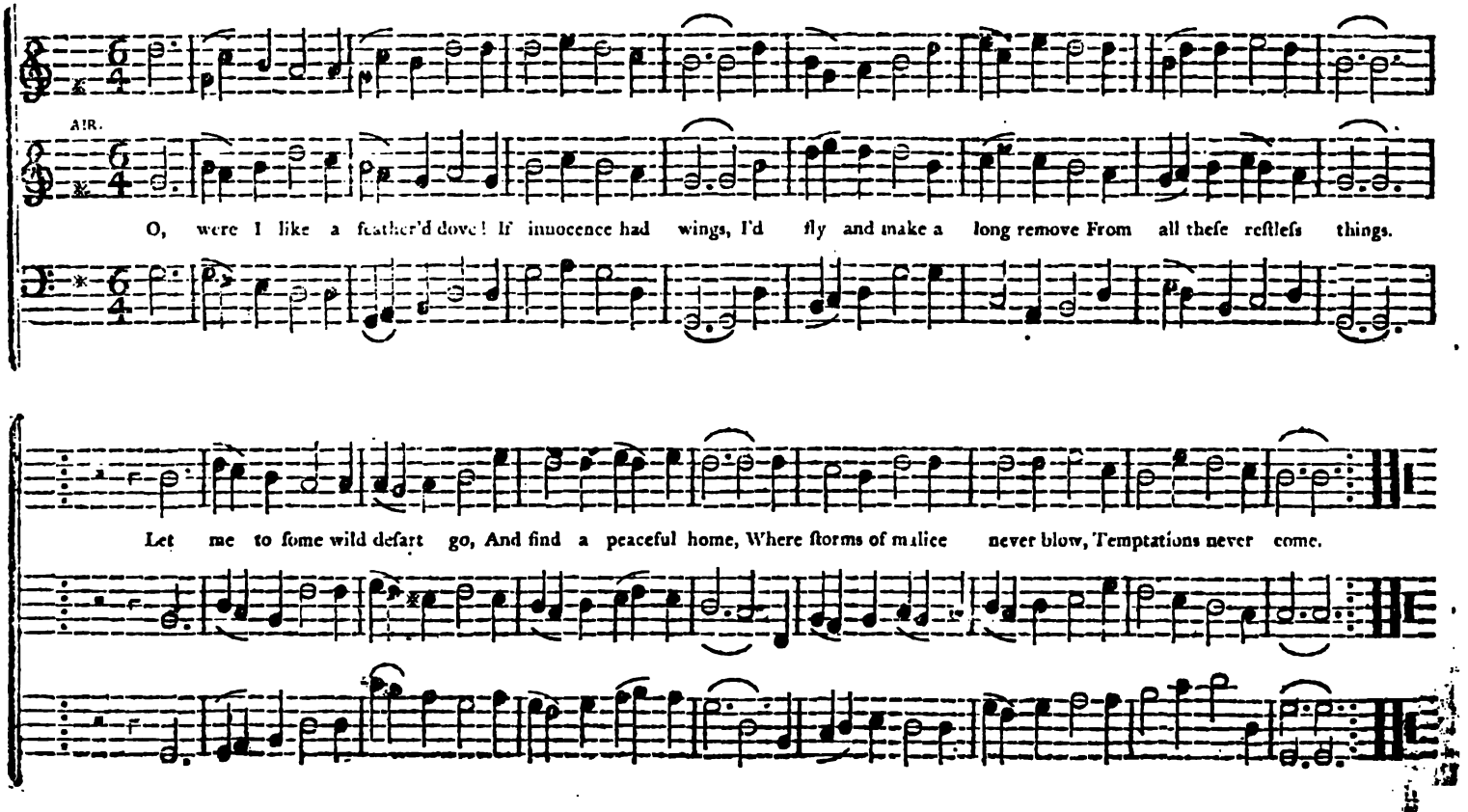


Franklin. L. M.


Come hither, all ye weary ſouls, Ye heavy laden ſinners, come; I'll give you reſt from all your toils, And raiſe you to my heav'nly home.
Pia.
Cres.
They ſhall find reſt who learn of me, I'm of a meek and lowly mind; But paſſion rages like the ſea, And pride is reſtleſs as the wind.

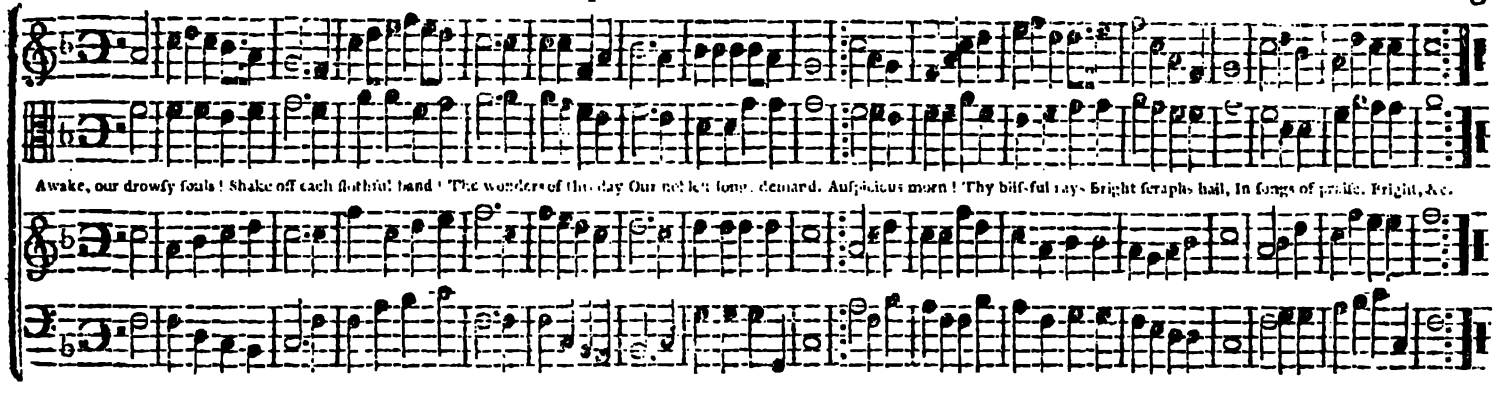
The Dove. C. M.

CAPEN.



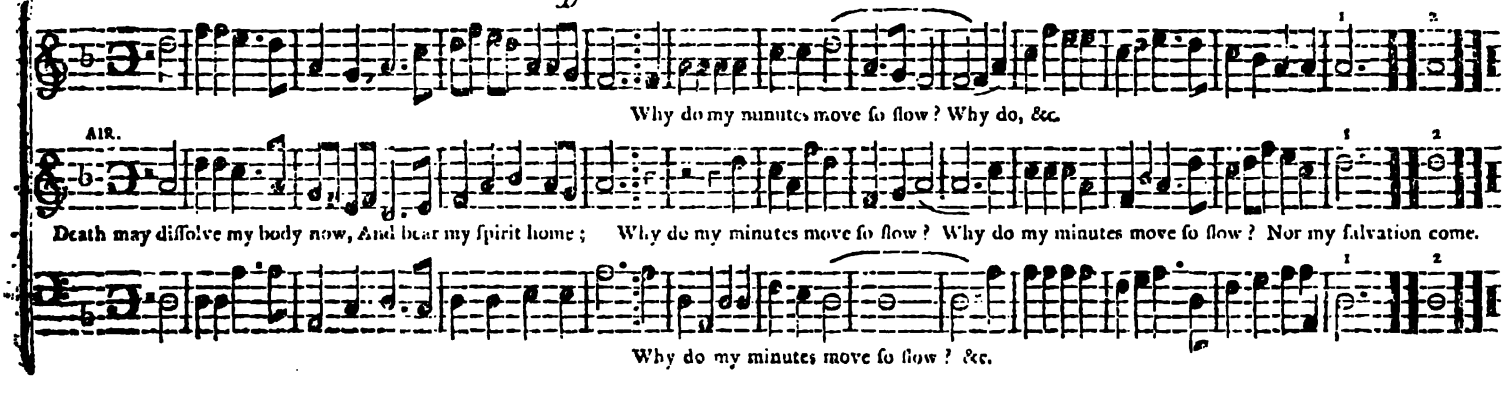
Liverpool. H. M.

CATEN.



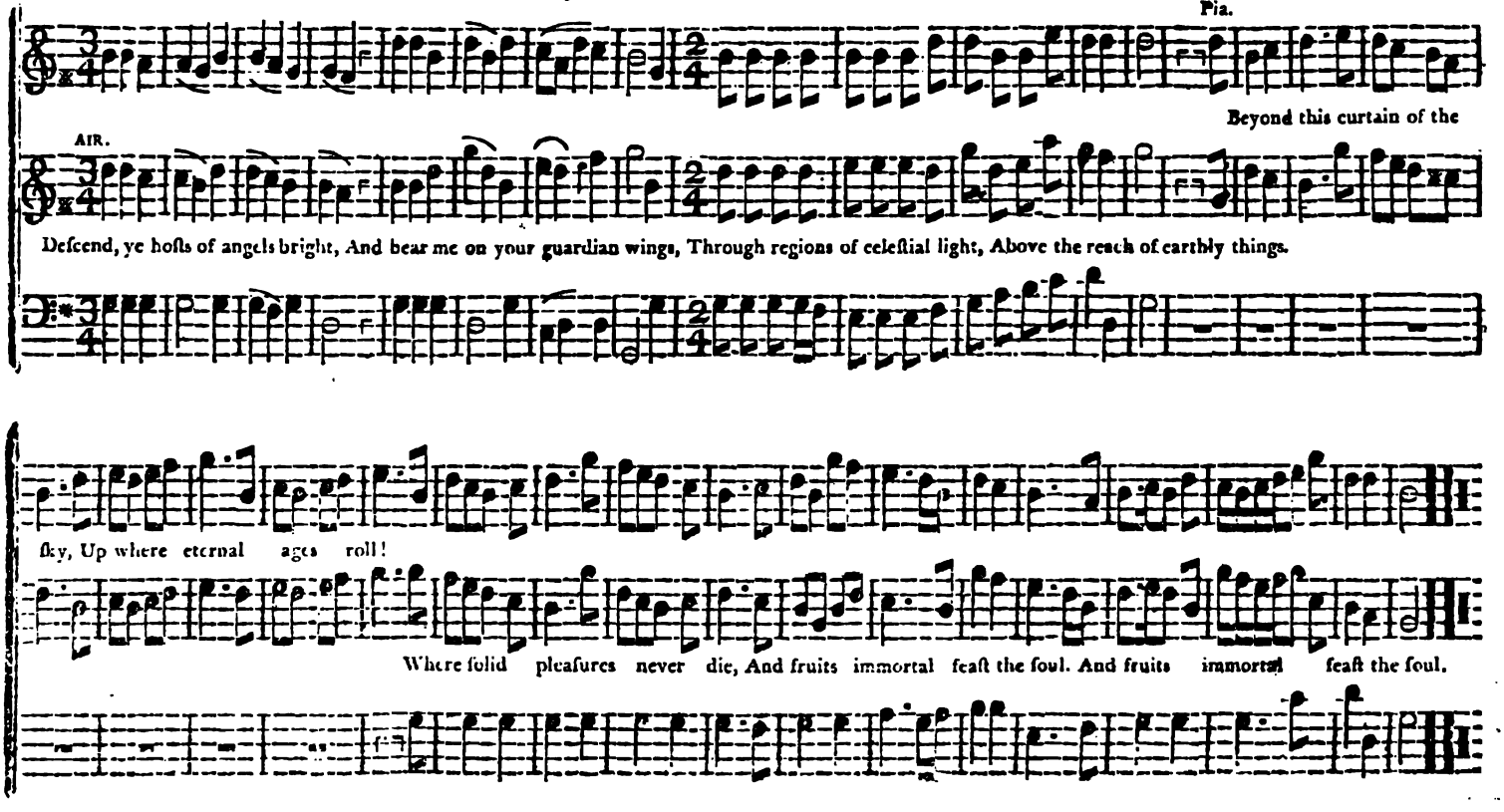
Diſſolution. C. M.

A. How.

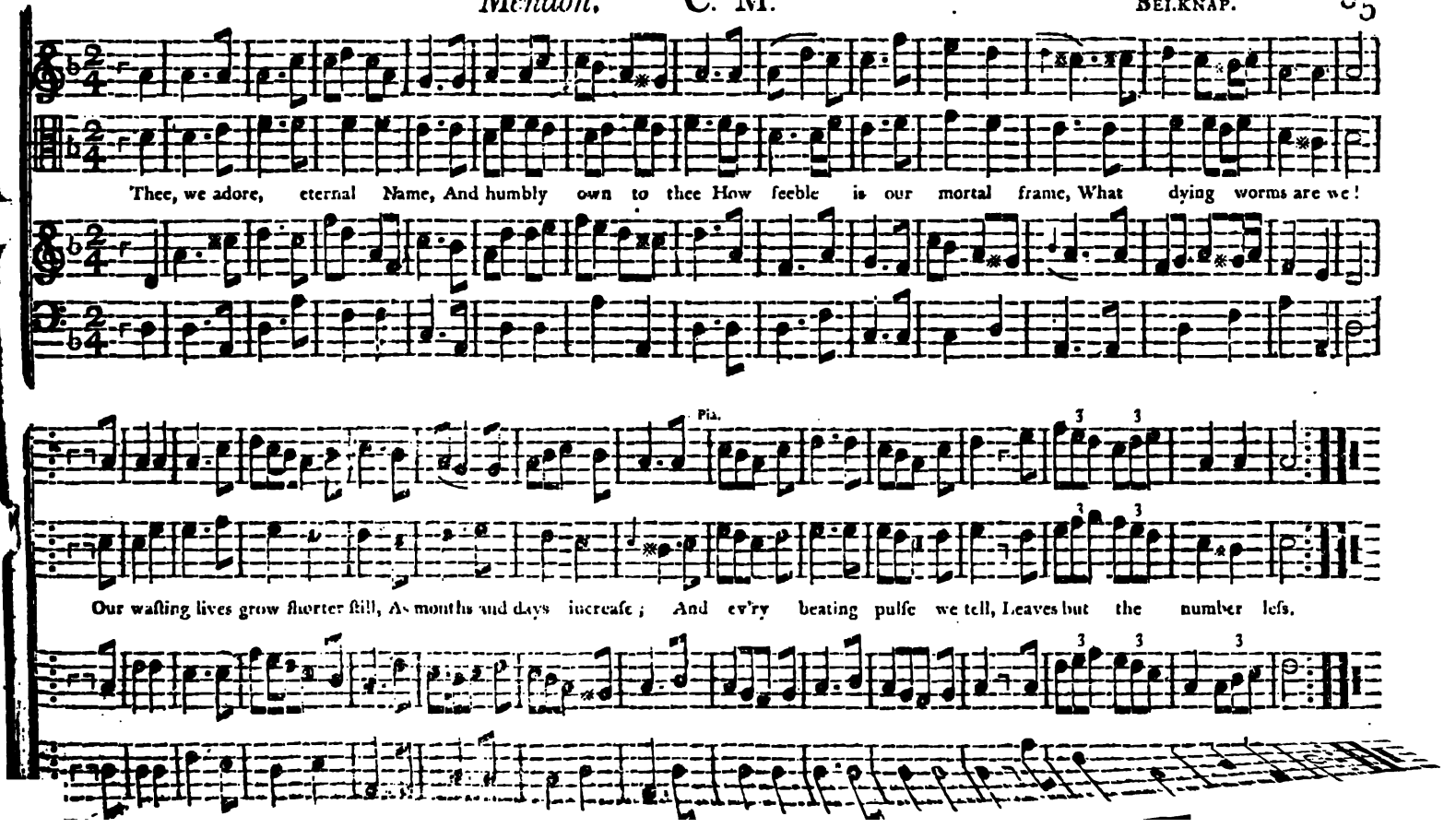


Sandy River. L. M.

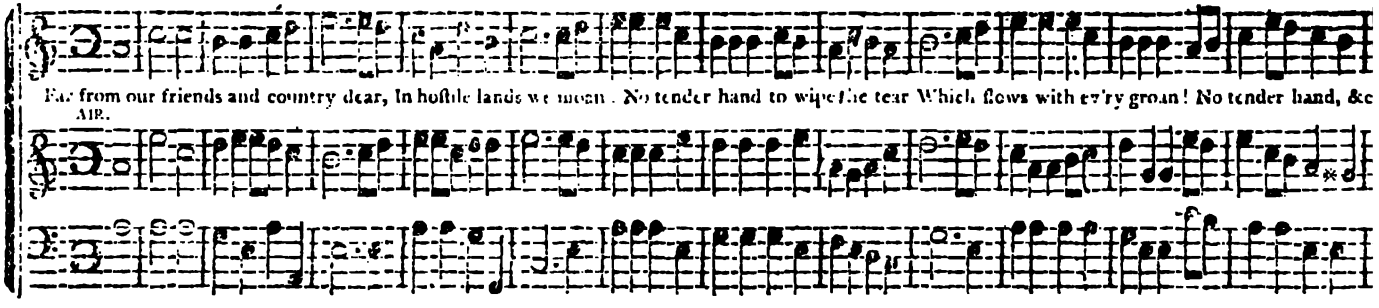
BELKNAP.



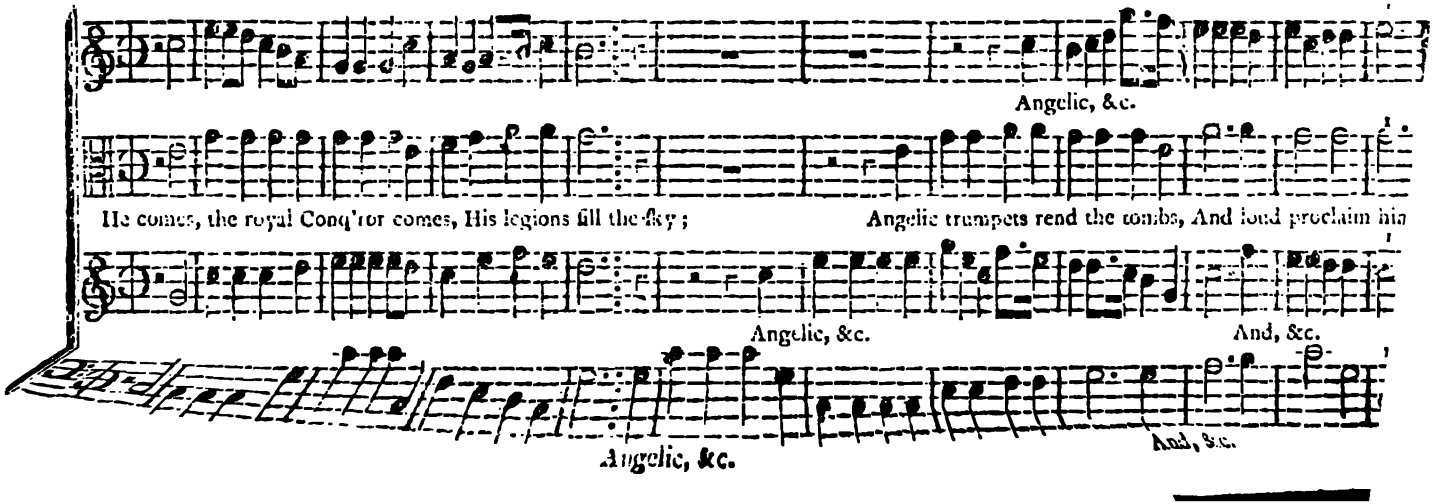
Mendon. C. M. BELKNAP.

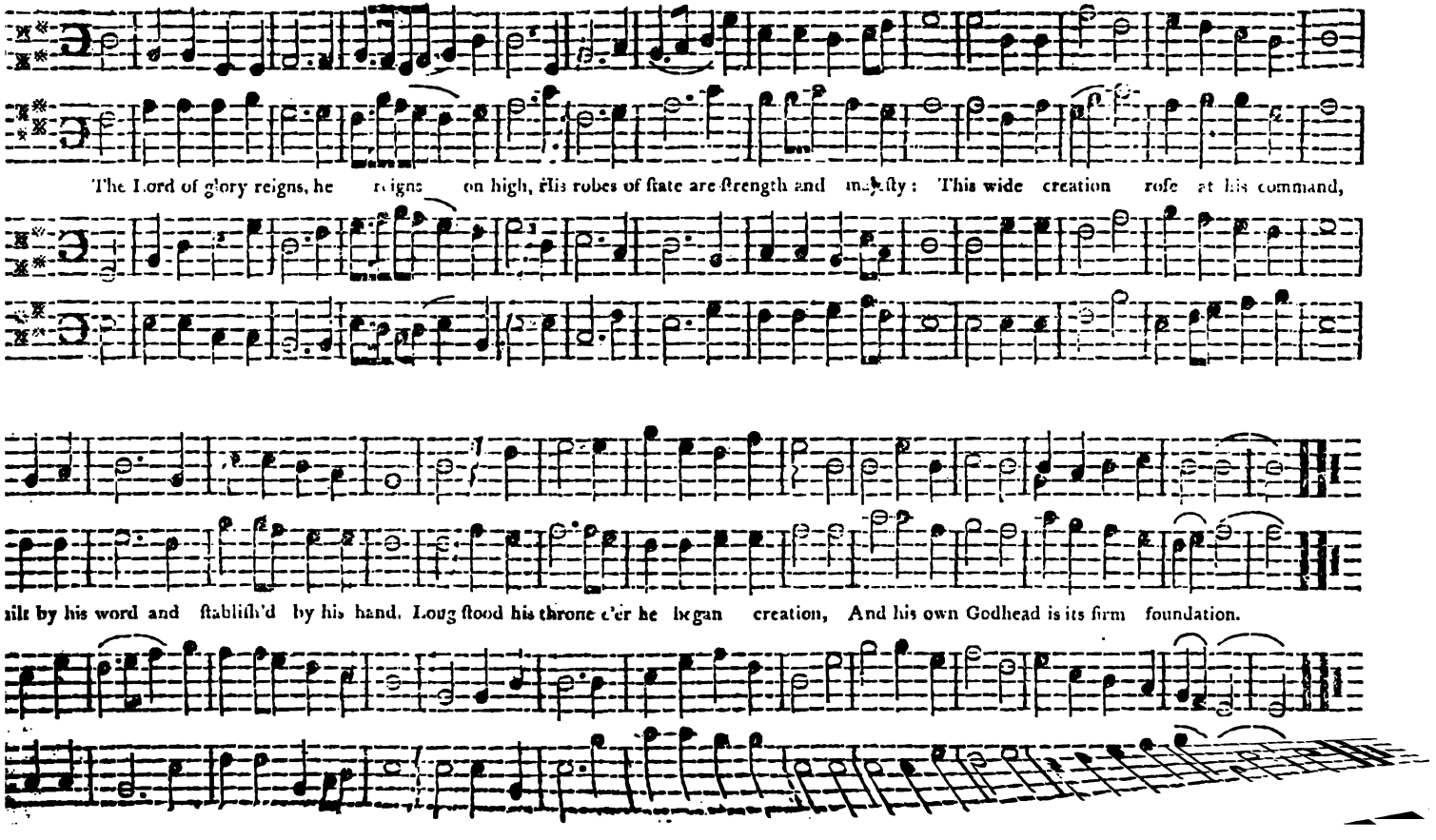


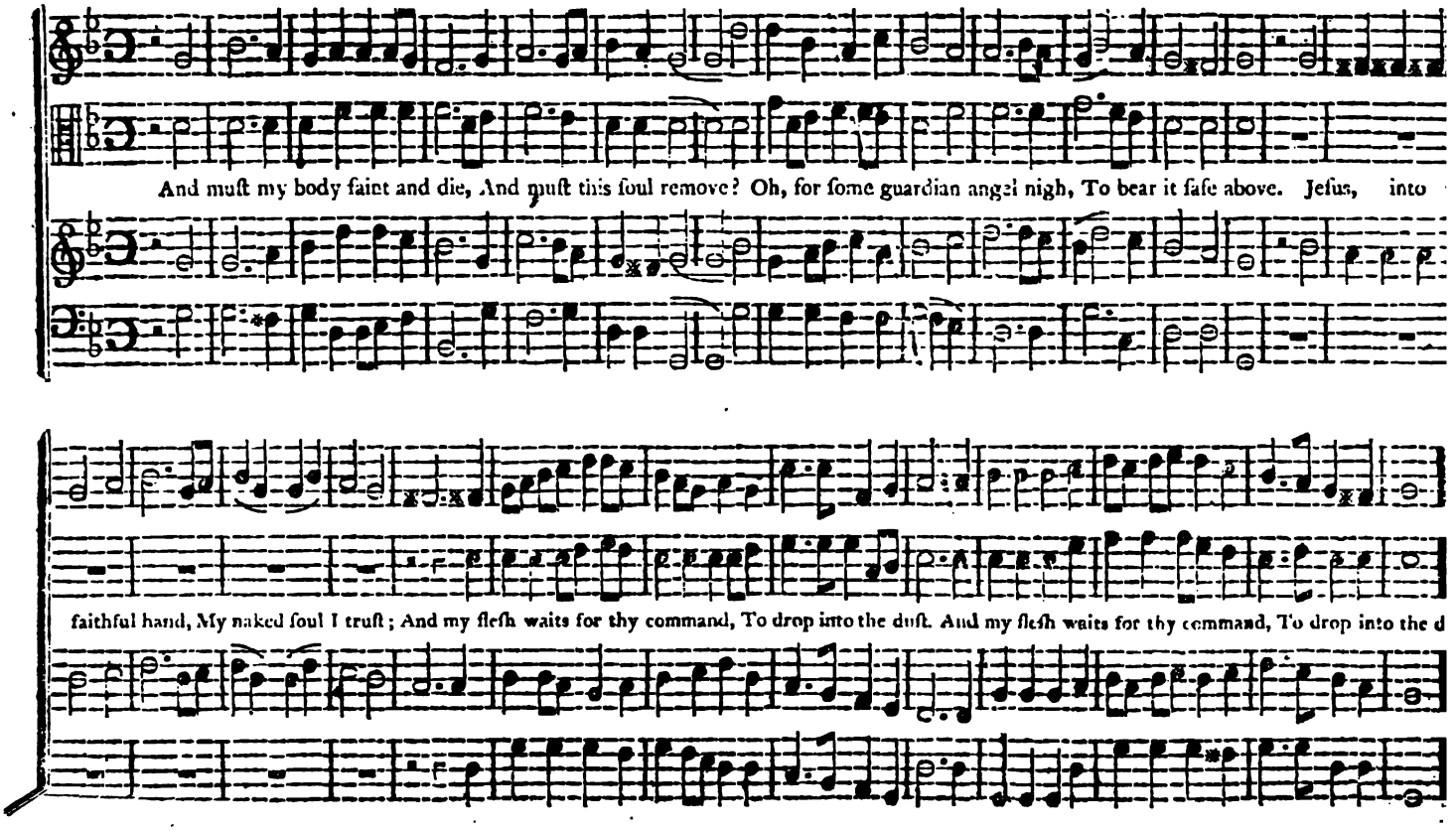
Dalton. C. M.



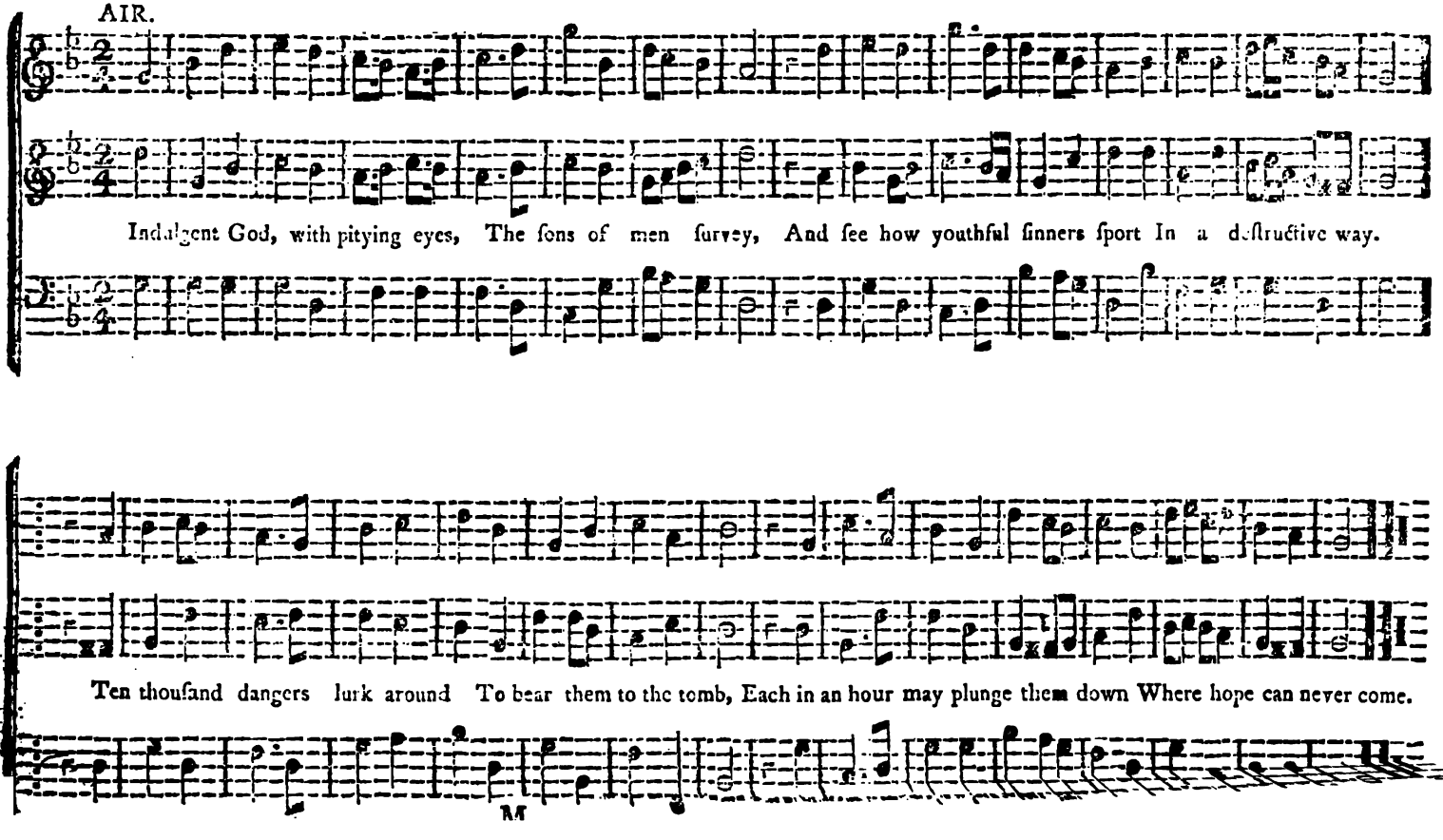
Goshen. C. M.



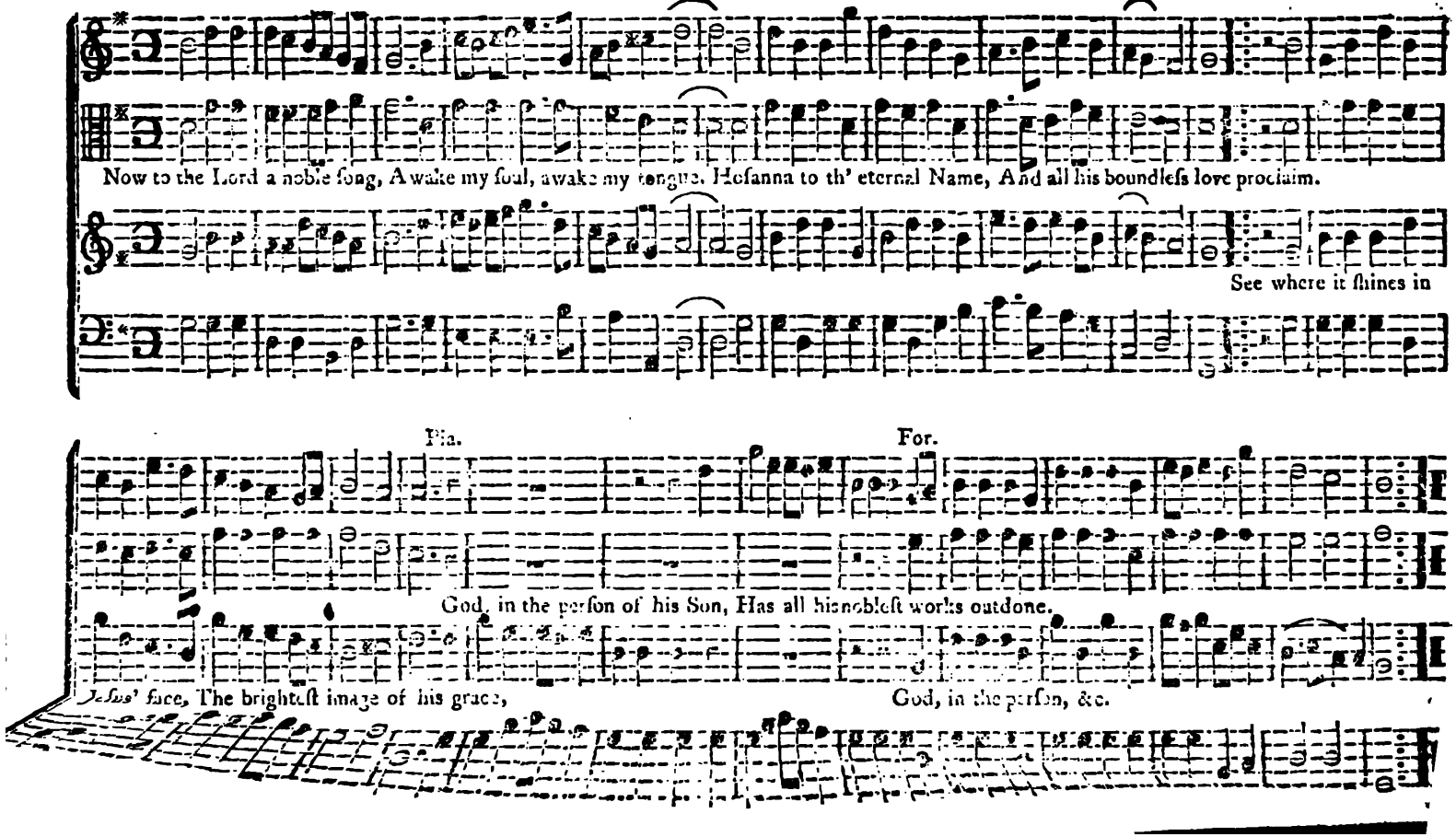

The Lord of glory reigns, he reigns on high, His robes of ſtate are ſtrength and majeſty: This wide creation roſe at his command,
ſilt by his word and ſtabliſh'd by his hand. Long ſtood his throne e'er he began creation, And his own Godhead is its firm foundation.


And muſt my body faint and die, And muſt this ſoul remove? Oh, for ſome guardian angel nigh, To bear it ſafe above. Jeſus, into
faithful hand, My naked ſoul I truſt; And my fleſh waits for thy command, To drop into the duſt. And my fleſh waits for thy command, To drop into the d

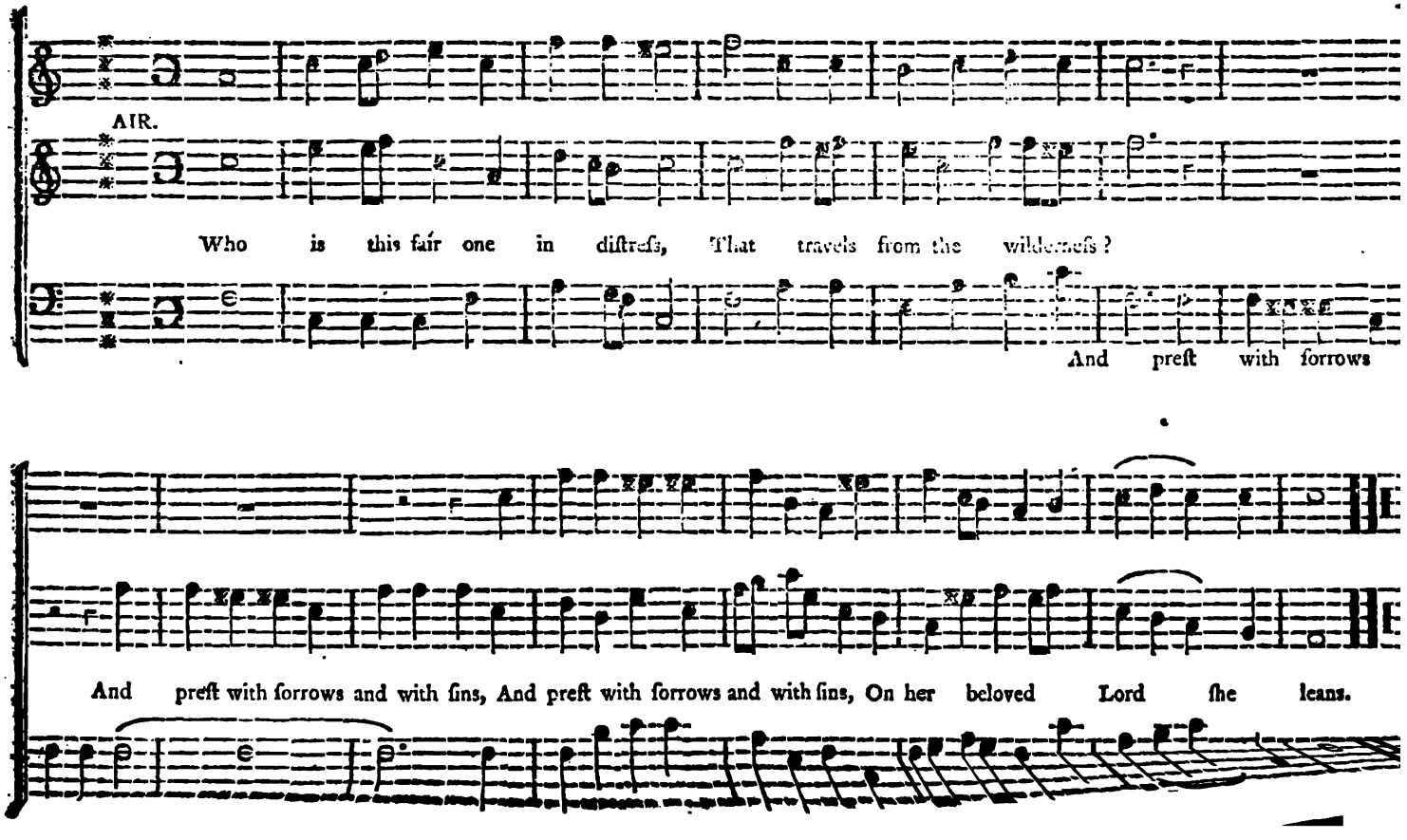
AIR.

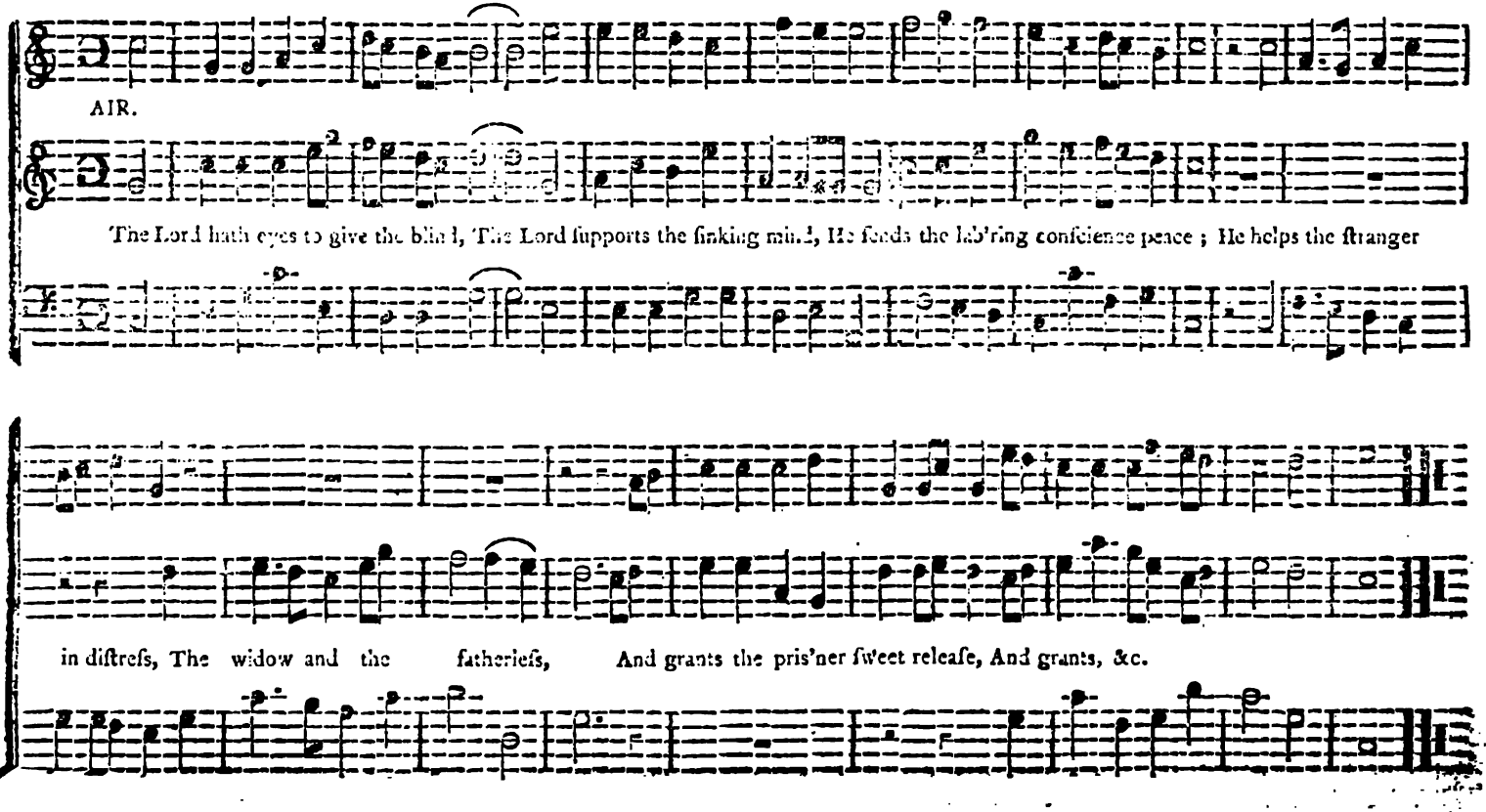

Indulgent God, with pitying eyes, The ſons of men ſurvey, And ſee how youthful ſinners ſport In a deſtructive way.
Ten thouſand dangers lurk around To bear them to the tomb, Each in an hour may plunge them down Where hope can never come.

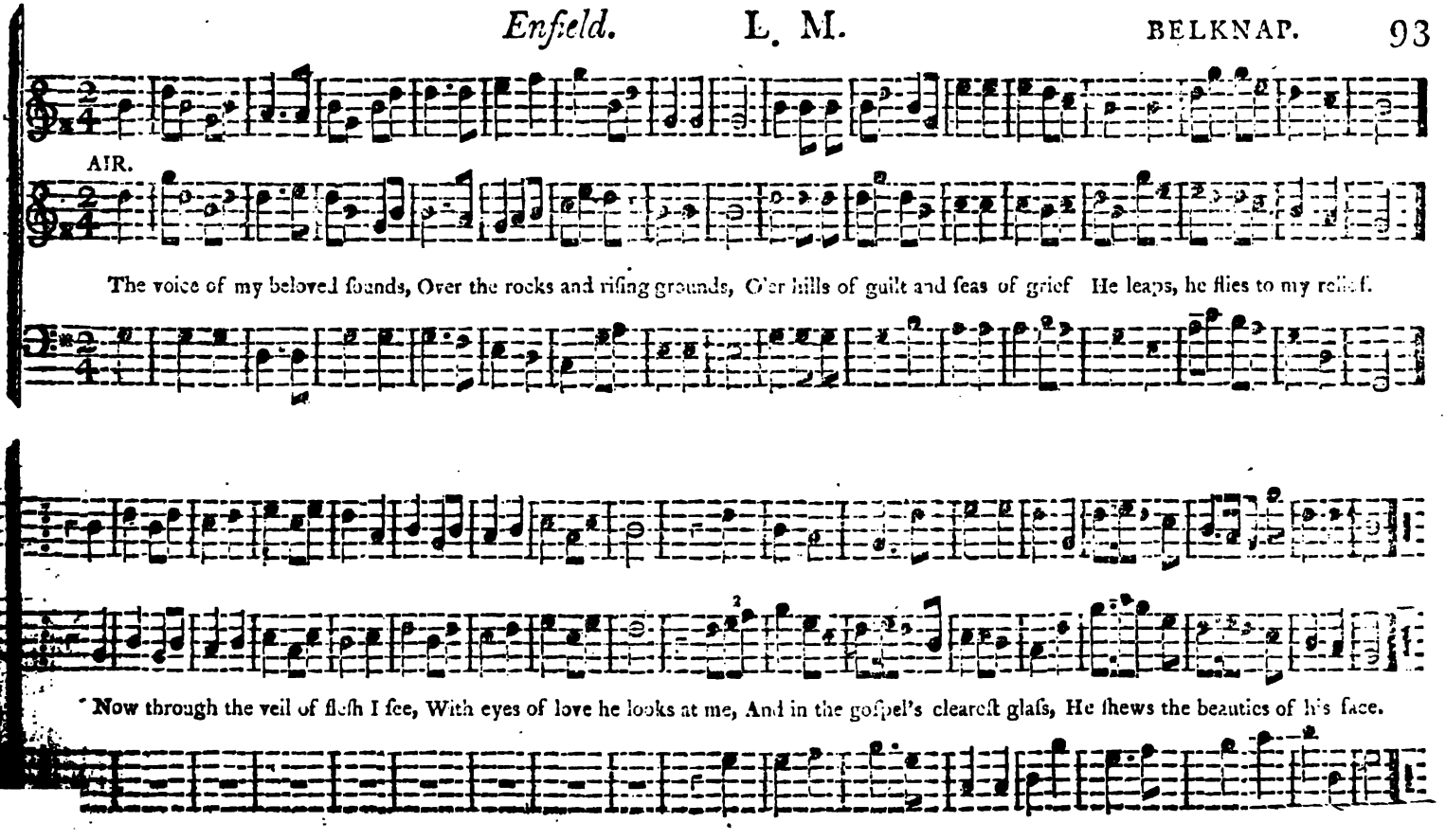
Stoncham. L. M. BELKNAP.



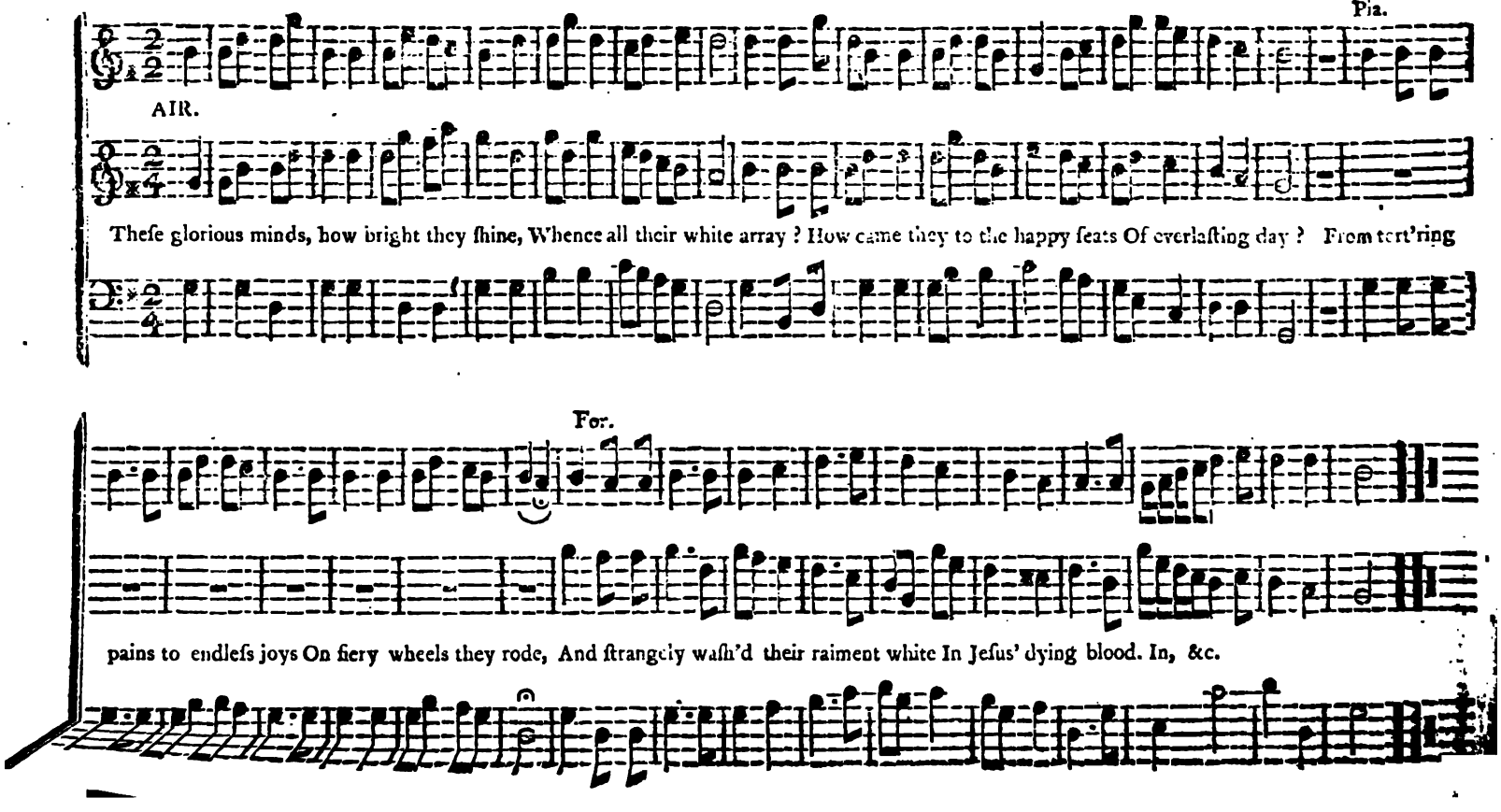
Waterville. L. M.

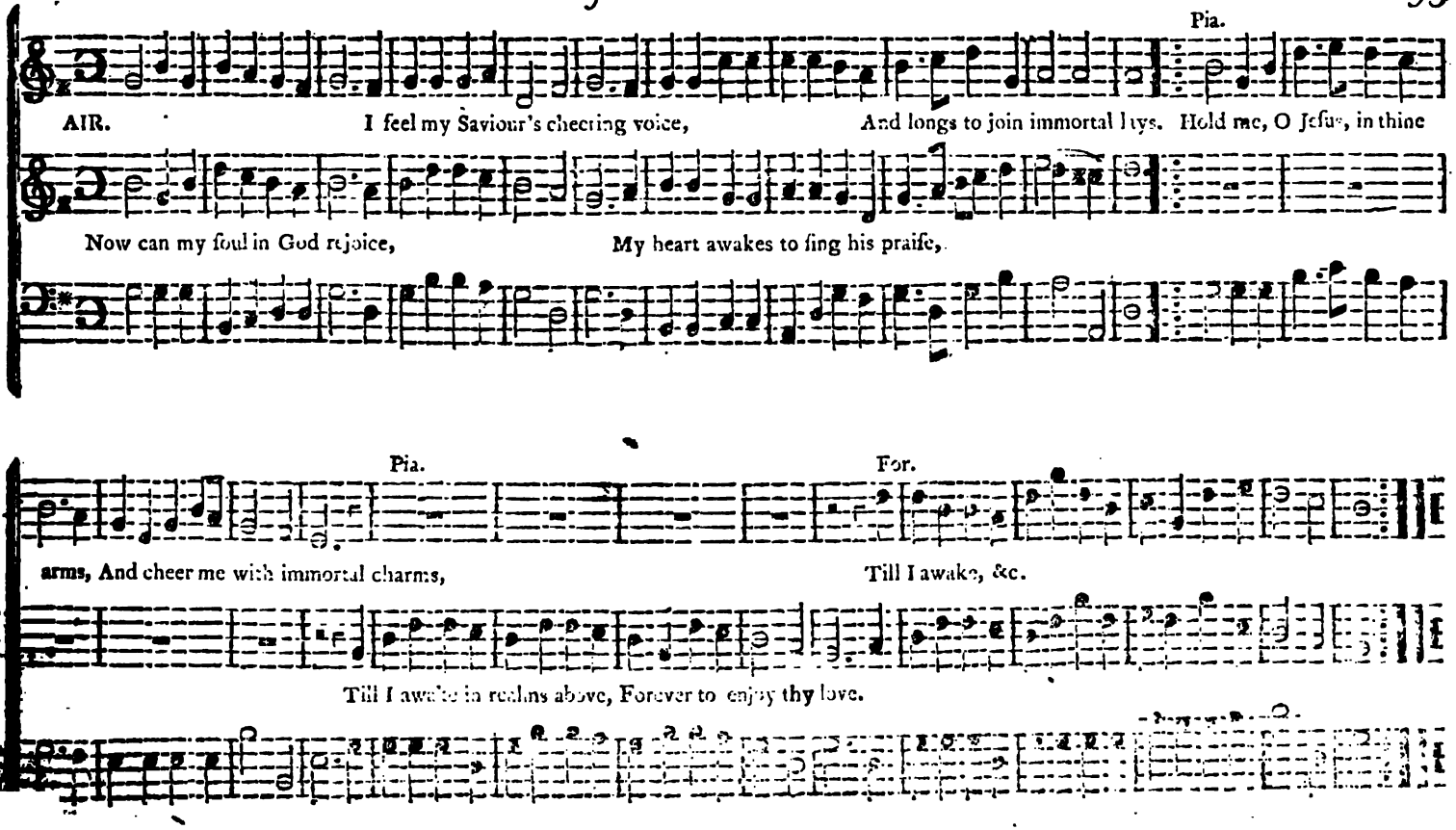



AIR.
The Lord hath eyes to give the blind, The Lord ſupports the ſinking mind, He ſends the lab'ring conſcience peace ; He helps the ſtranger
in diſtreſs, The widow and the fatherleſs, And grants the pris'ner ſweet releaſe, And grants, &c.

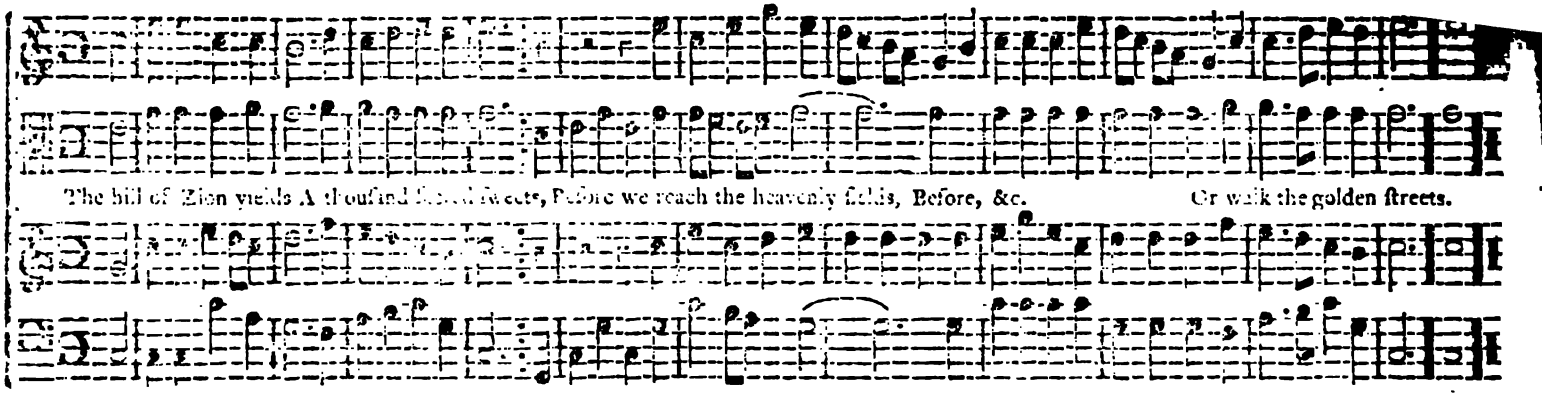

AIR.
The voice of my beloved ſounds, Over the rocks and riſing grounds, O'er hills of guilt and ſeas of grief He leaps, he flies to my relief.
Now through the veil of fleſh I ſee, With eyes of love he looks at me, And in the goſpel's cleareſt glaſs, He ſhews the beauties of his face.

Bradford. C. M.

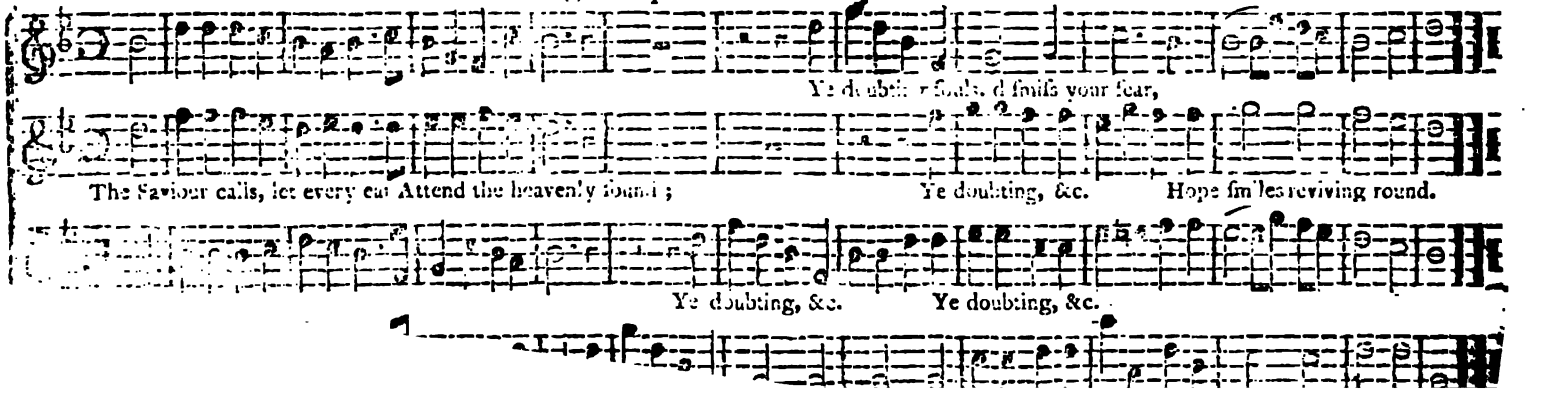

Pia.
AIR.
Theſe glorious minds, how bright they ſhine, Whence all their white array? How came they to the happy ſeats Of everlaſting day? From tort'ring
For.
pains to endleſs joys On fiery wheels they rode, And ſtrangely waſh'd their raiment white In Jeſus' dying blood. In, &c.


Pia.
AIR. I feel my Saviour's cheering voice, And longs to join immortal lays. Hold me, O Jesus, in thine
Now can my soul in God rejoice, My heart awakes to sing his praise,
Pia. For.
arms, And cheer me with immortal charms, Till I awake, &c.
Till I awake in realms above, Forever to enjoy thy love.

Concord. S. M.

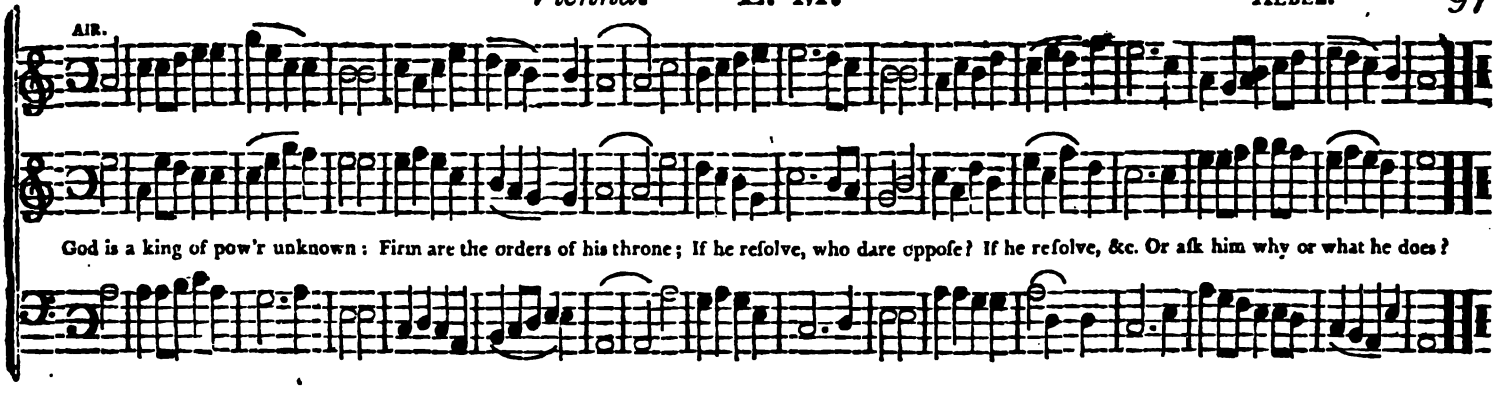


Reviving Hope. C. M. HOLDEN.



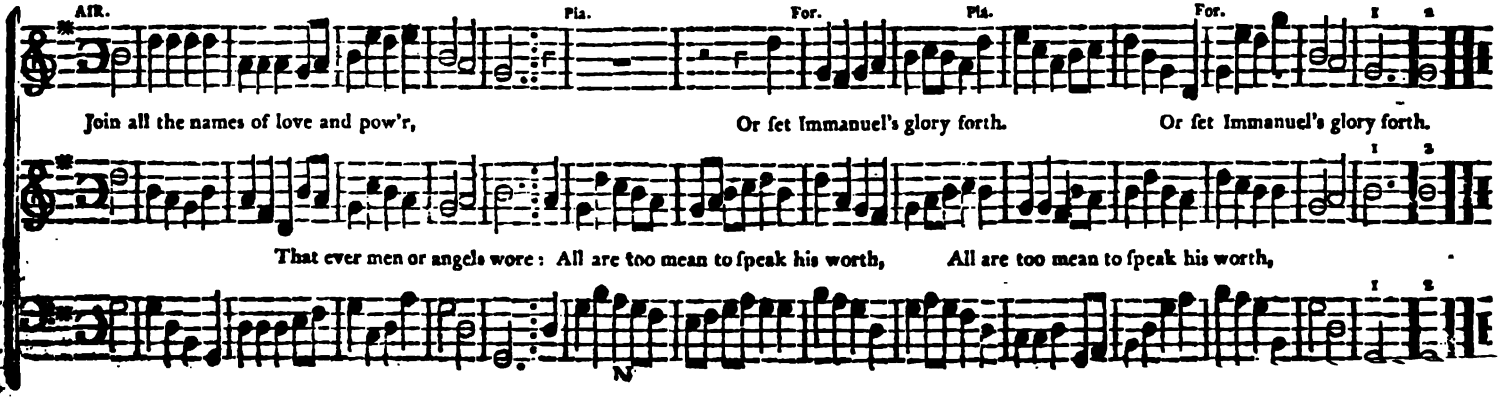
Vienna. L. M.

ALBEE.



Fryeburgh. L. M.

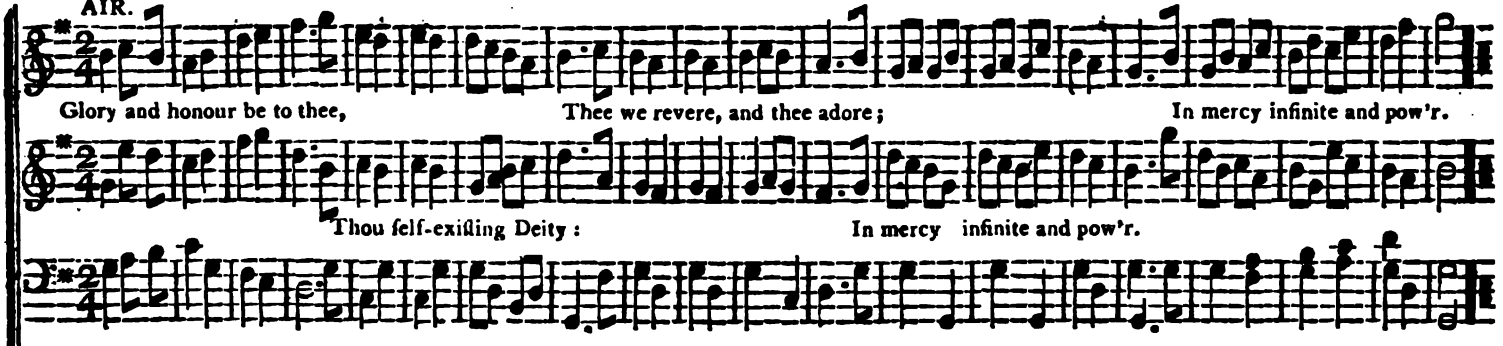
ALBEE.



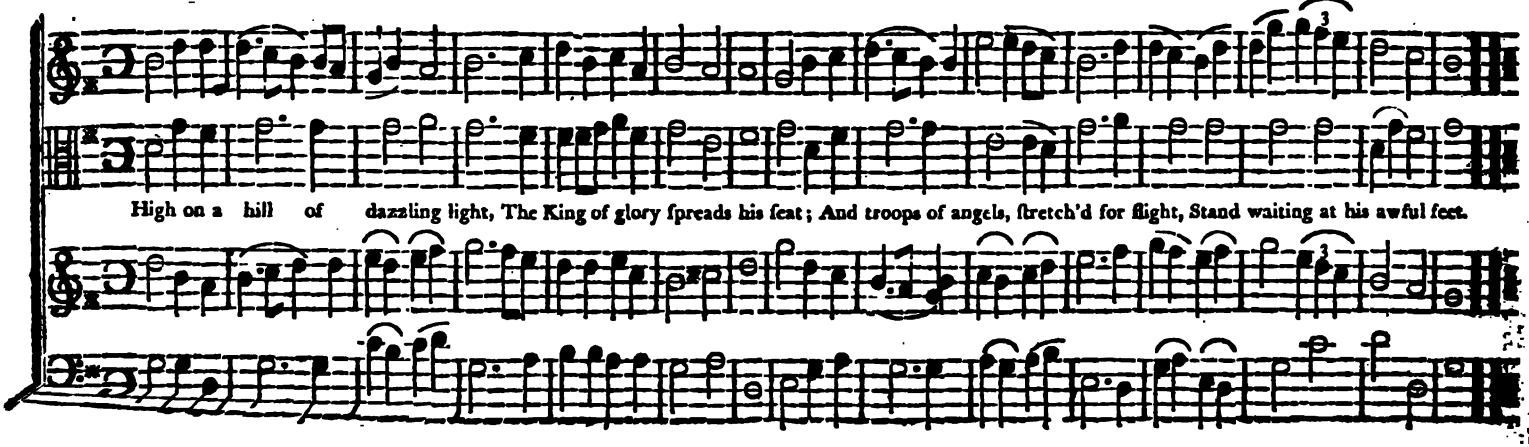
Hamilton. L. M.

ALBEE.

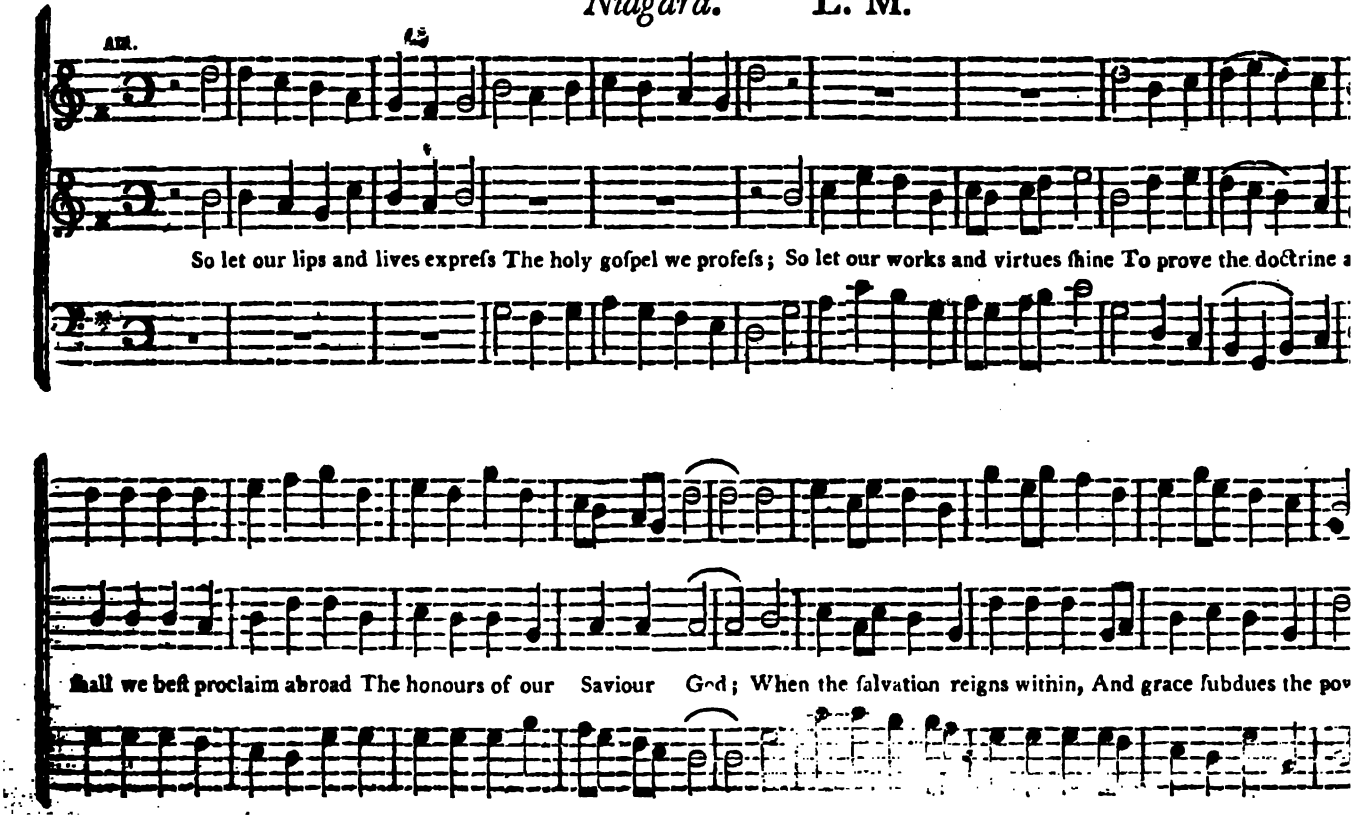
AIR.



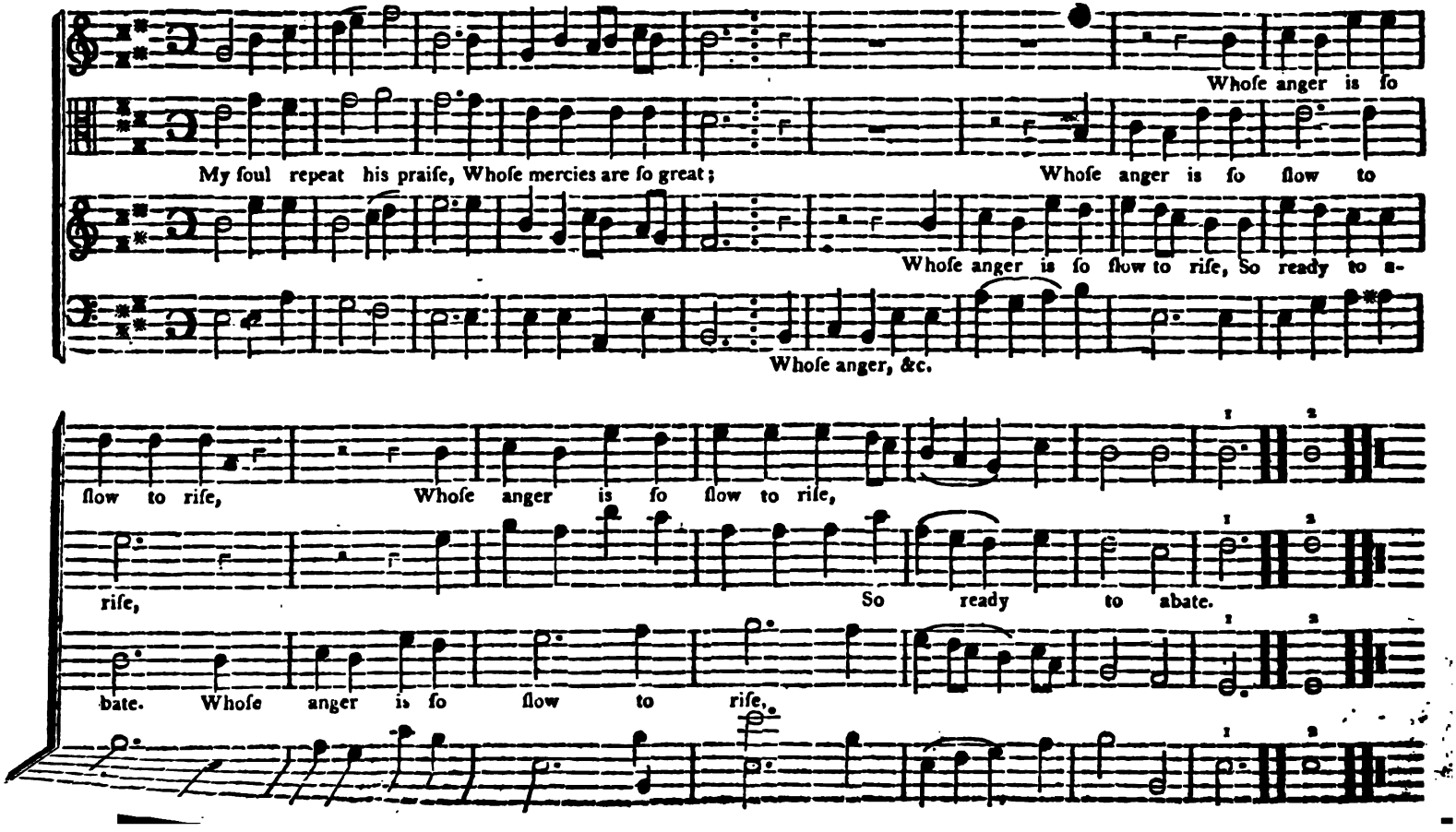
Corniſh. L. M.



Niagara. L. M.

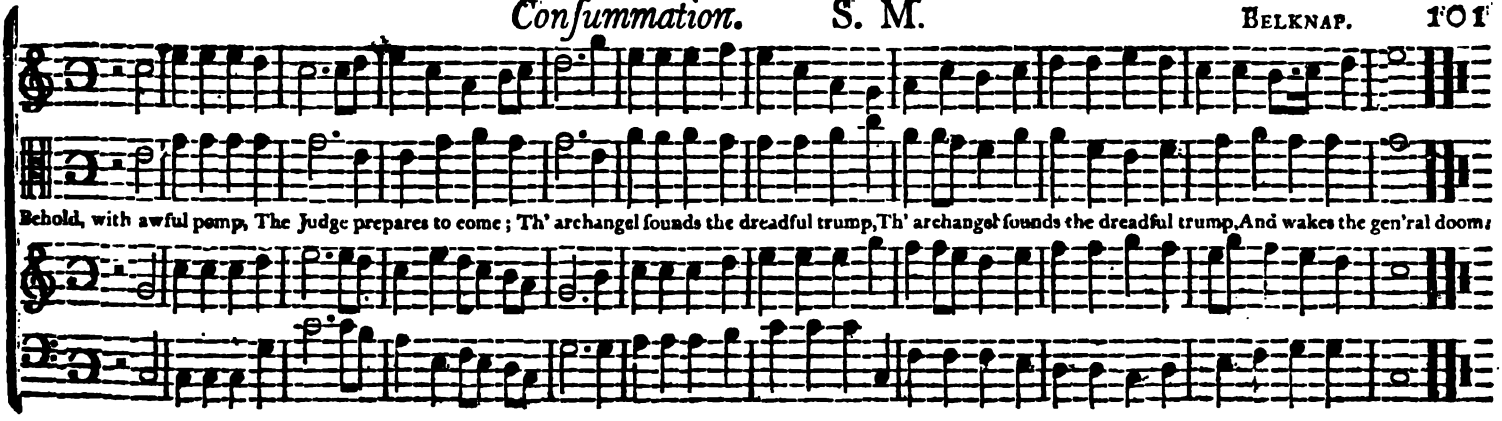

So let our lips and lives expreſs The holy goſpel we profeſs; So let our works and virtues ſhine To prove the doctrine a
ſhall we beſt proclaim abroad The honours of our Saviour God; When the ſalvation reigns within, And grace ſubdues the pow

100. *Yarmouth.* S. M. KIMBALL.



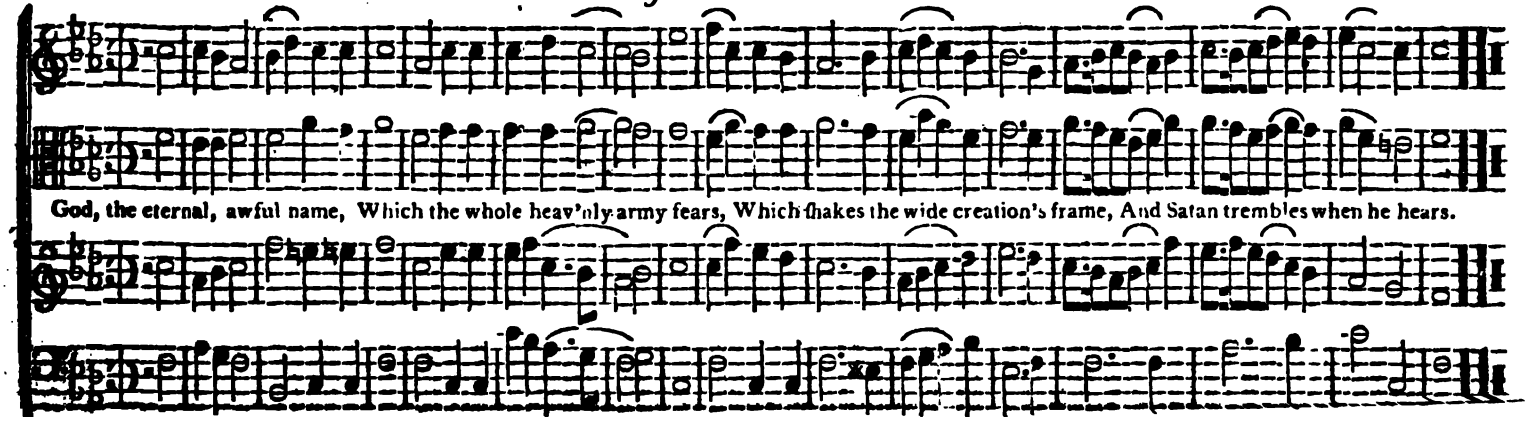
Consummation. S. M.

BELKNAP.

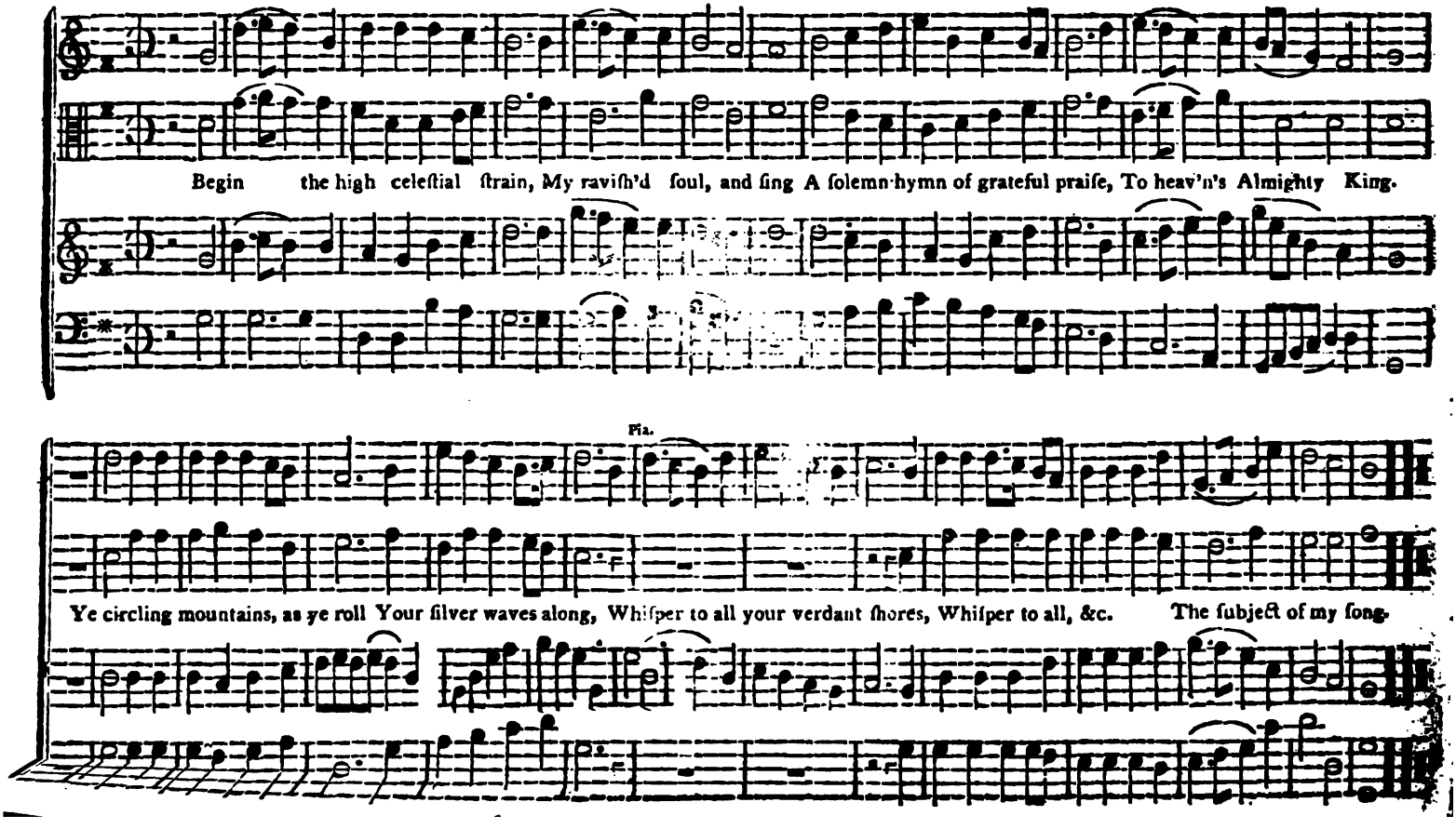


Pittsford. L. M.

BELKNAP.



Pomfret. C. M.


Begin the high celeſtial ſtrain, My raviſh'd ſoul, and ſing A ſolemn hymn of grateful praiſe, To heav'n's Almighty King.
Pia.
Ye circling mountains, as ye roll Your ſilver waves along, Whiſper to all your verdant ſhores, Whiſper to all, &c. The ſubject of my ſong.

Resurrection. All Sevens.

AIR.

Angels, roll the ſtone away: Death, give up thy mighty prey: See! he riſes from the tomb, Shining in immortal bloom.

Dover. C. M.

BELKNAP.

Naked as from the earth we came, And crept to life at firſt; We to the earth return again, And mingle with our duſt. And mingle with our duſt.

104

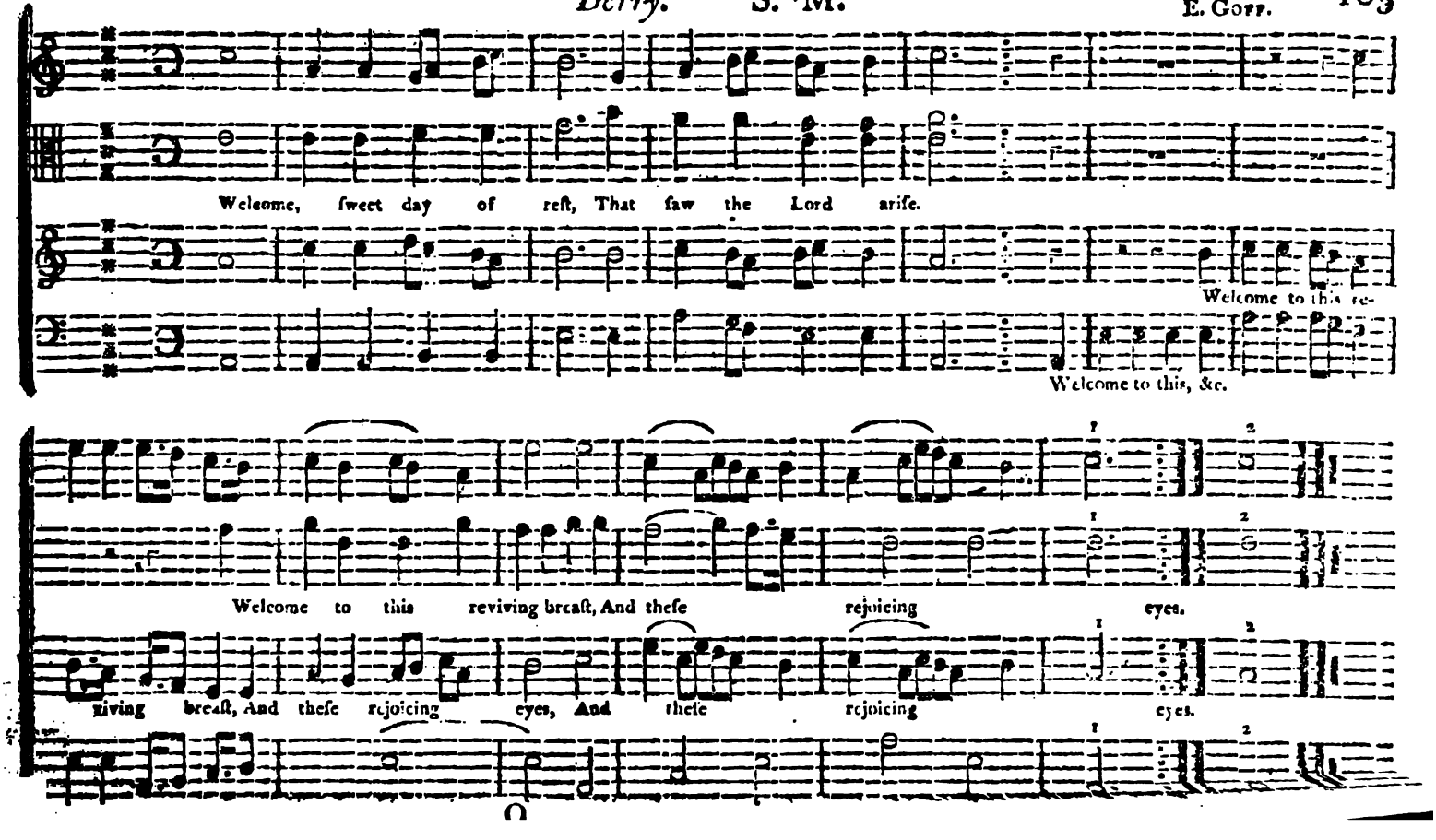
C. M.

Dear Lord! behold our fore diſtreſs; Our ſins attempt to reign; Stretch out thine arm of conq'ring grace, And let thy foes be ſlain.

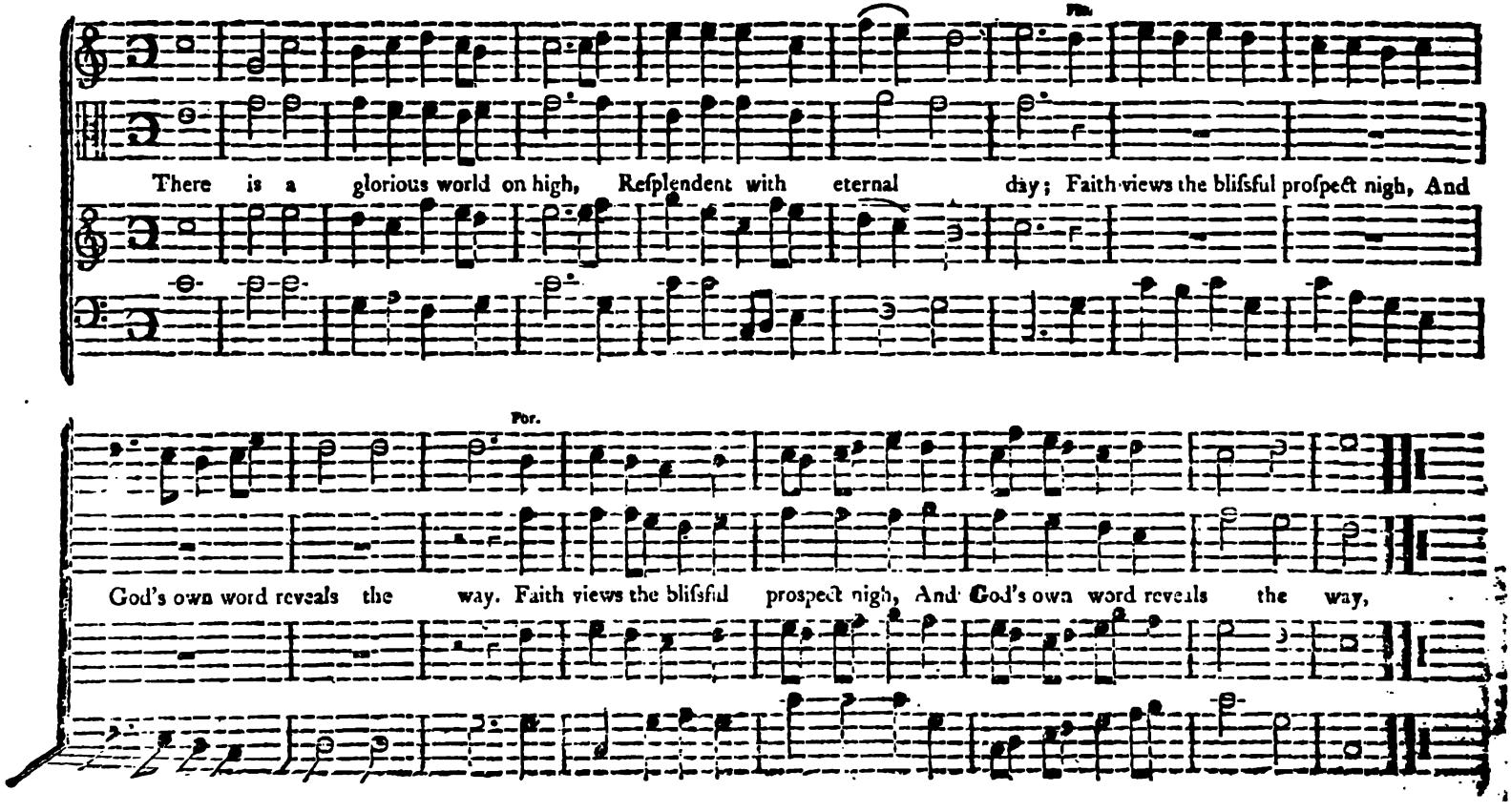
The lion with his dreadful roar, Affrights thy feeble ſheep; Reveal the glory of thy pow'r, And chain him to the deep.

Derry. S. M.

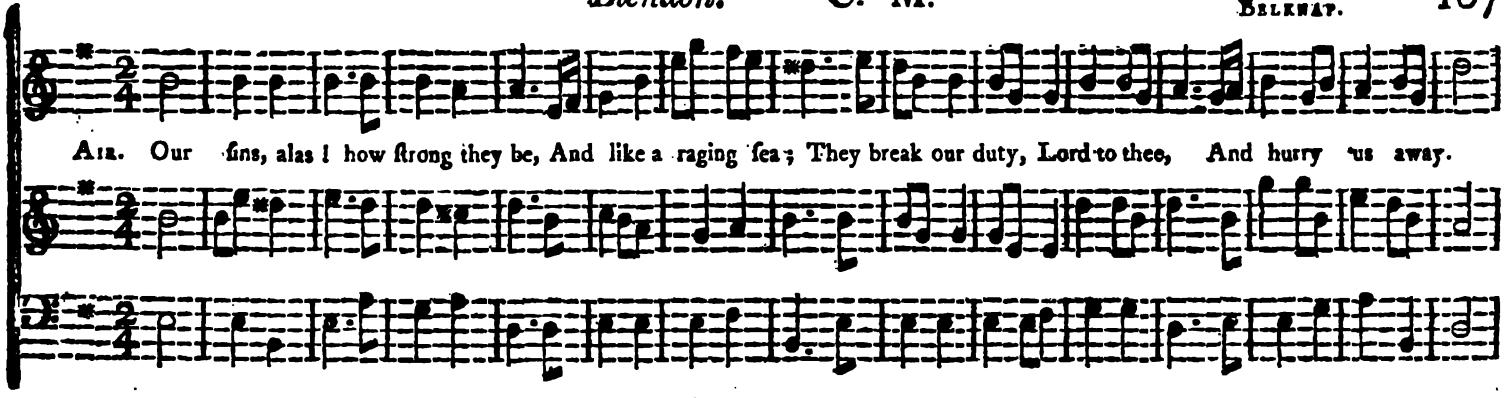
E. Gorr.

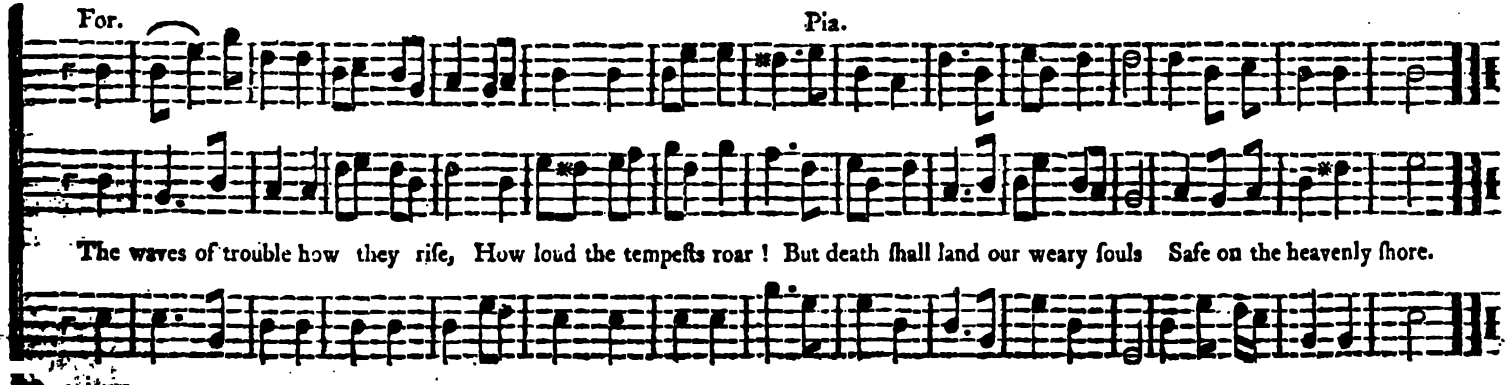


Hotham. L. M.

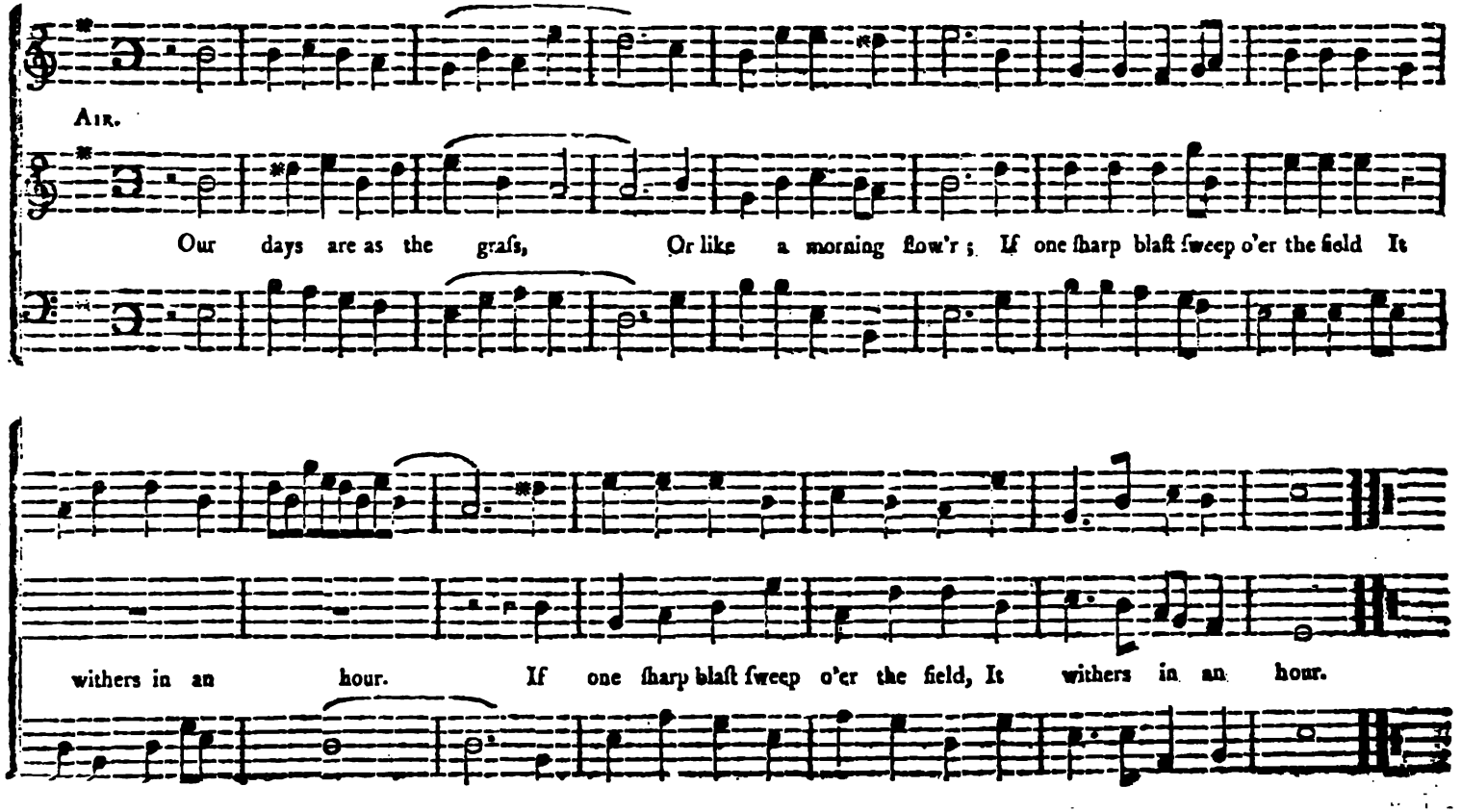

There is a glorious world on high, Reſplendent with eternal day; Faith views the bliſsful proſpect nigh, And
God's own word reveals the way. Faith views the bliſsful proſpect nigh, And God's own word reveals the way,

Blendon. C. M.


Air. Our ſins, alas! how ſtrong they be, And like a raging ſea; They break our duty, Lord to thee, And hurry us away.

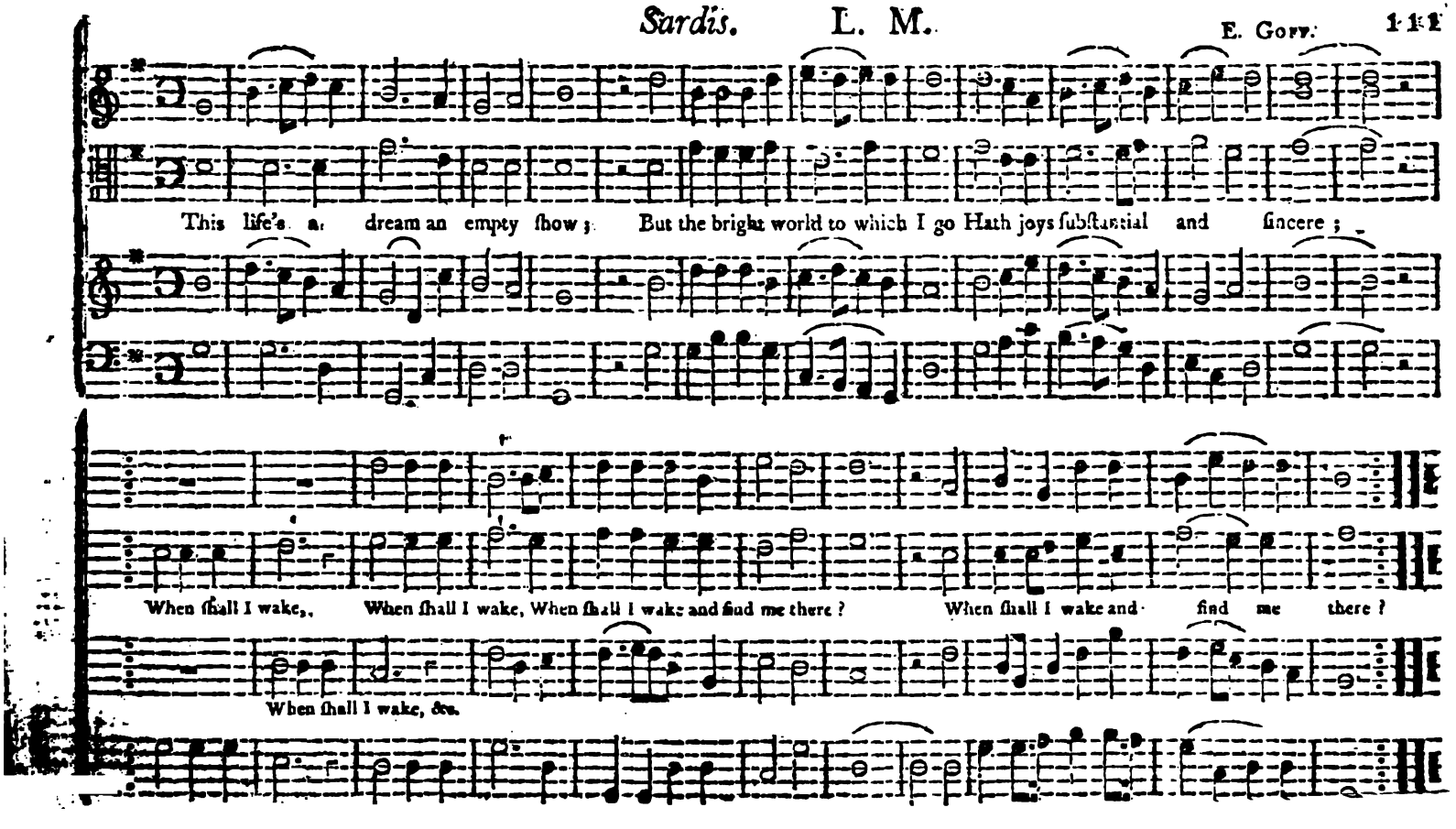

For.
Pia.
The waves of trouble how they riſe, How loud the tempeſts roar! But death ſhall land our weary ſouls Safe on the heavenly ſhore.

Conway. S. M.


Air.
Our days are as the graſs, Or like a morning flow'r; If one ſharp blaſt ſweep o'er the field It
withers in an hour. If one ſharp blaſt ſweep o'er the field, It withers in an hour.

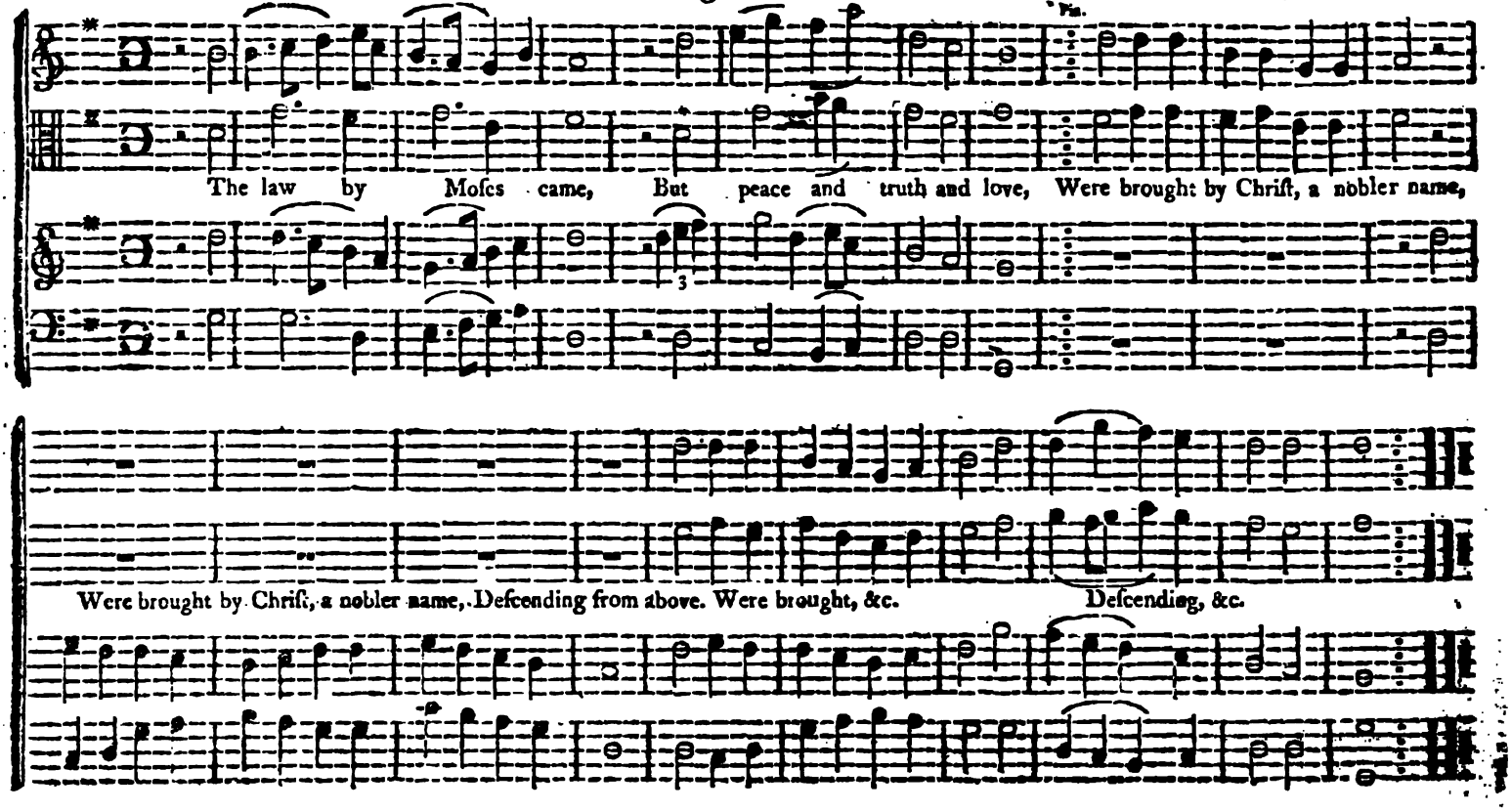
Sardis. L. M.

E. Gow.

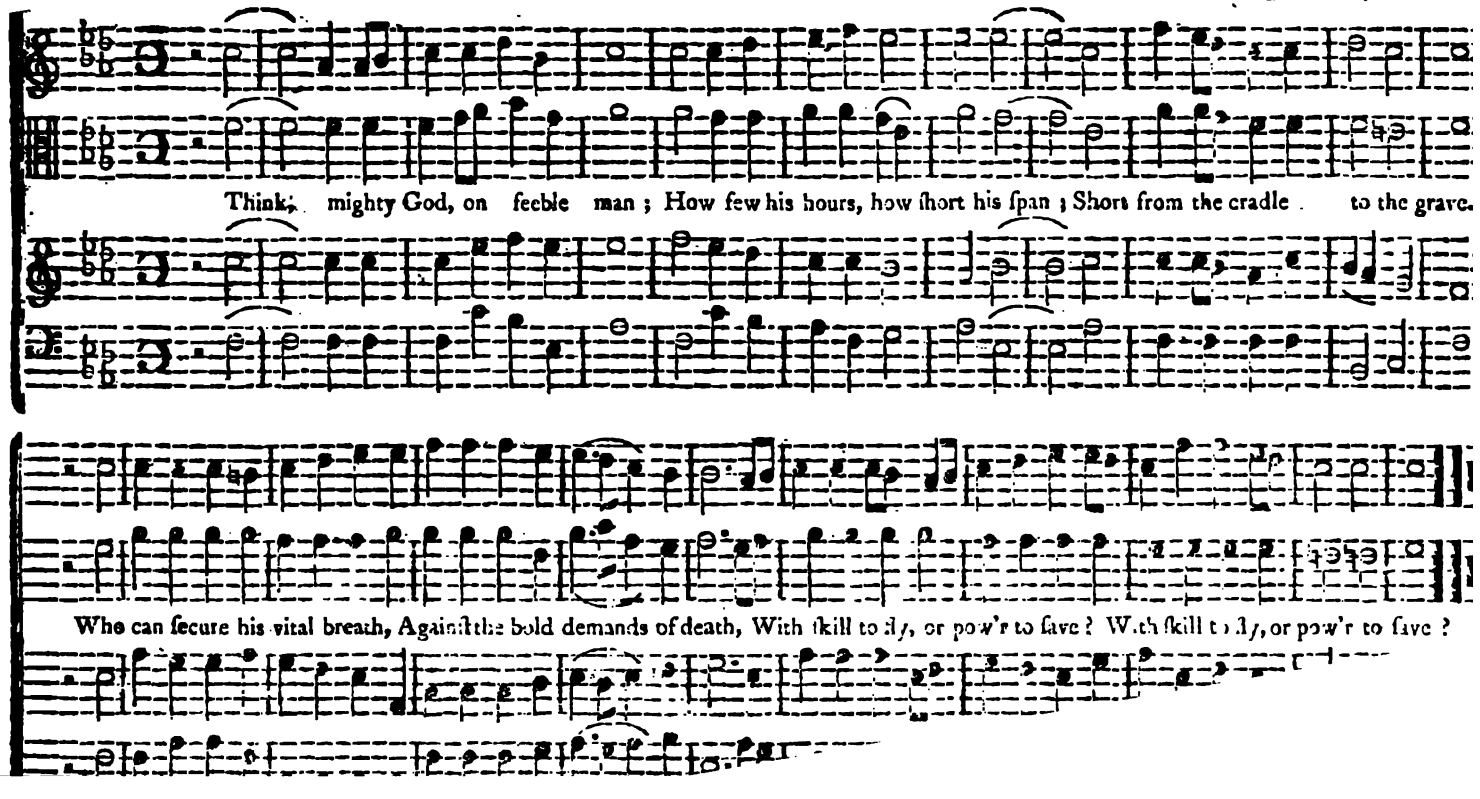


Lunenburgh. S. M.

E. Gow.

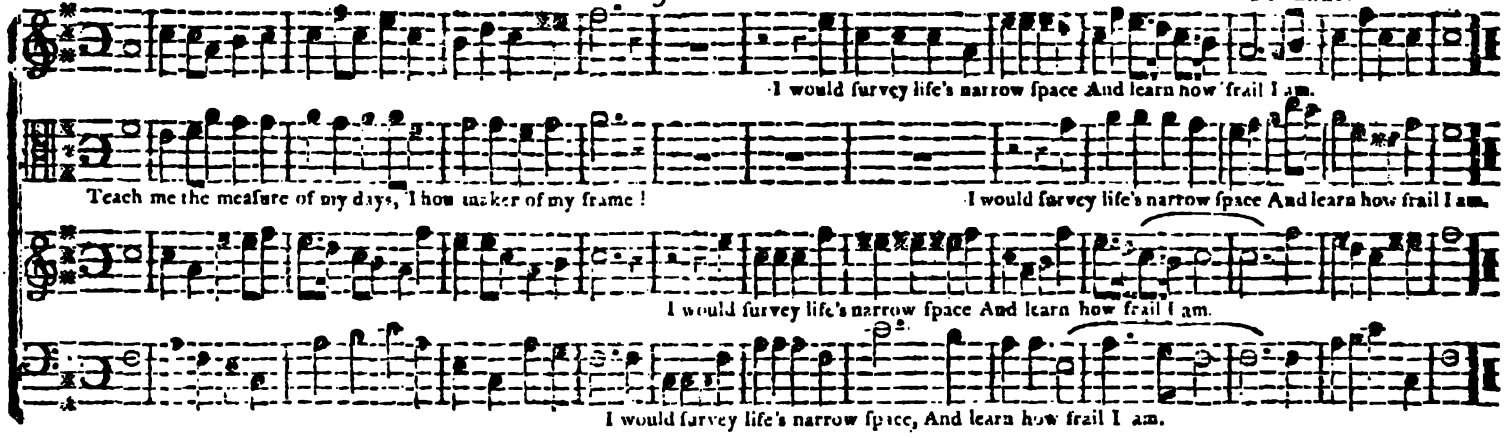


Durham. P. M.


Think, mighty God, on feeble man ; How few his hours, how ſhort his ſpan ; Short from the cradle to the grave.
Who can ſecure his vital breath, Againſt the bold demands of death, With ſkill to fly, or pow'r to ſave ? With ſkill to fly, or pow'r to ſave ?

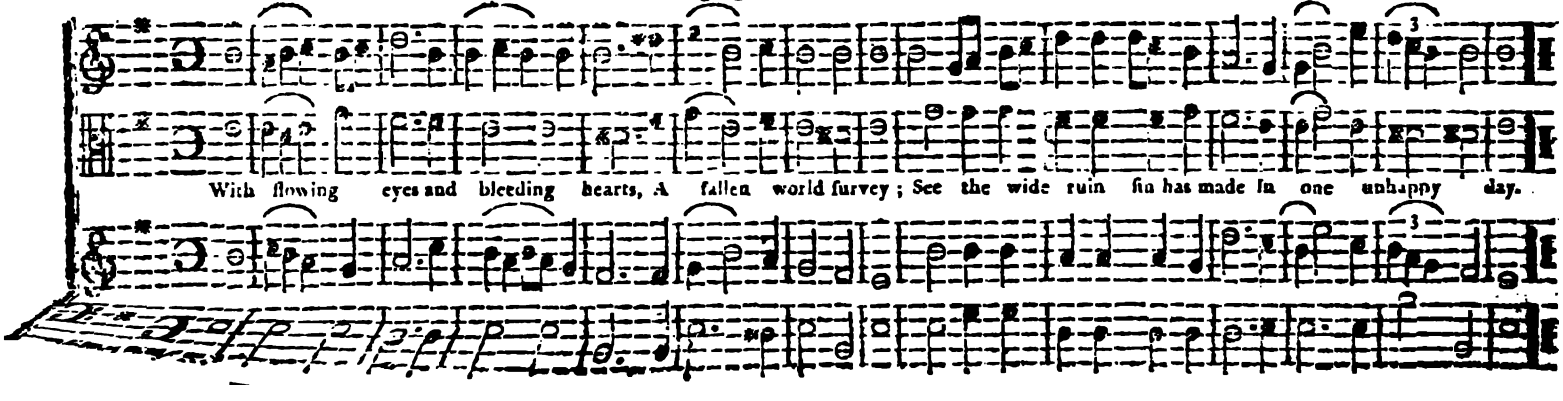
Penobſcot. C. M.

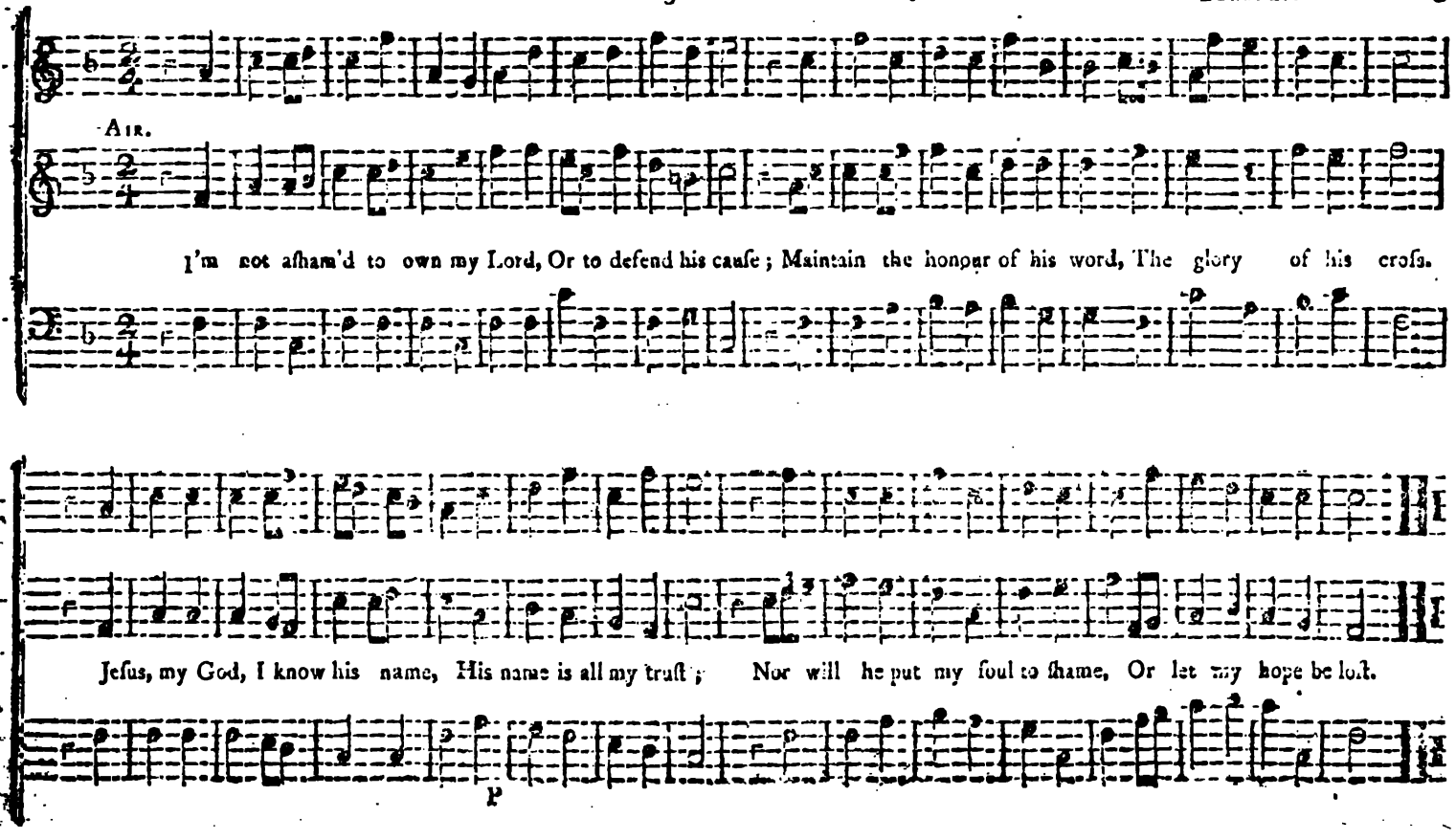
BELKNAP.



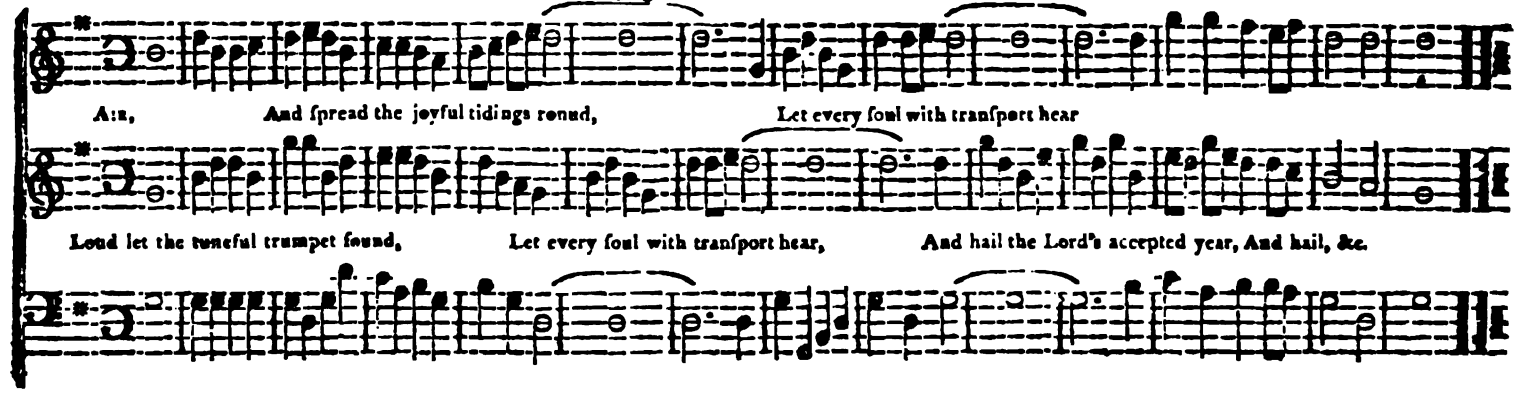
Belfaſt. C. M.

BELKNAP.

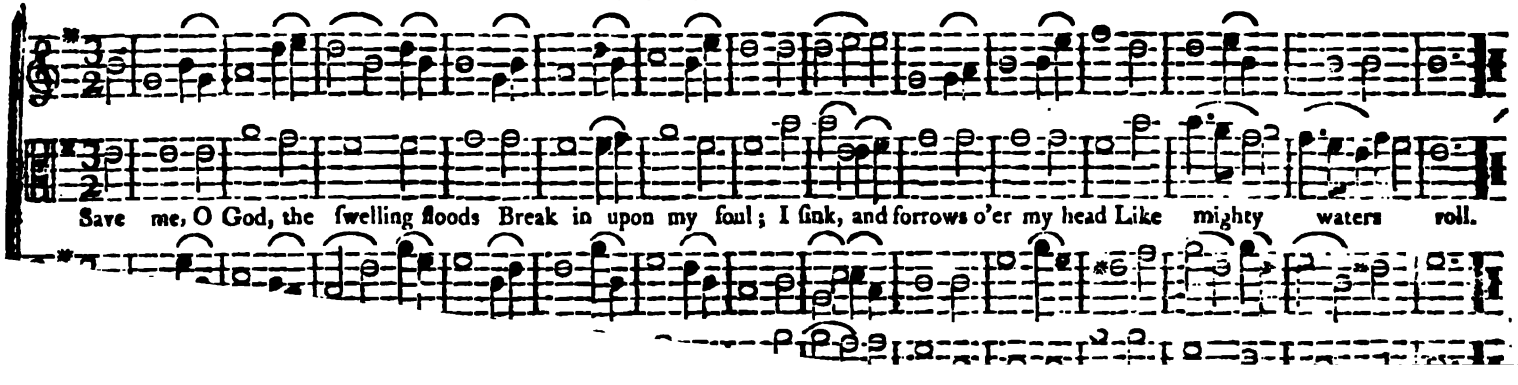



Air.
I'm not asham'd to own my Lord, Or to defend his cause; Maintain the honour of his word, The glory of his cross.
Jesus, my God, I know his name, His name is all my trust; Nor will he put my soul to shame, Or let my hope be lost.

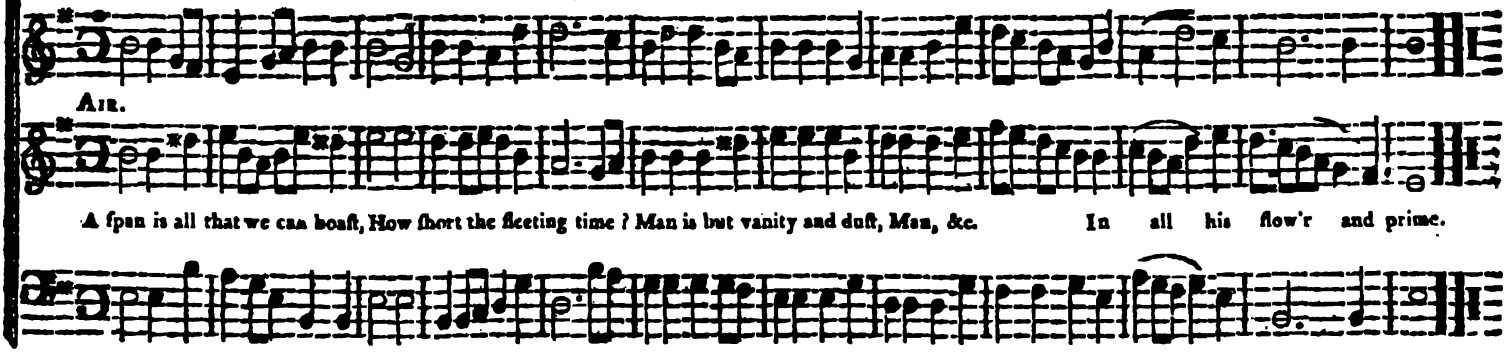
Aſhford. L. M.



Trenton. C. M.

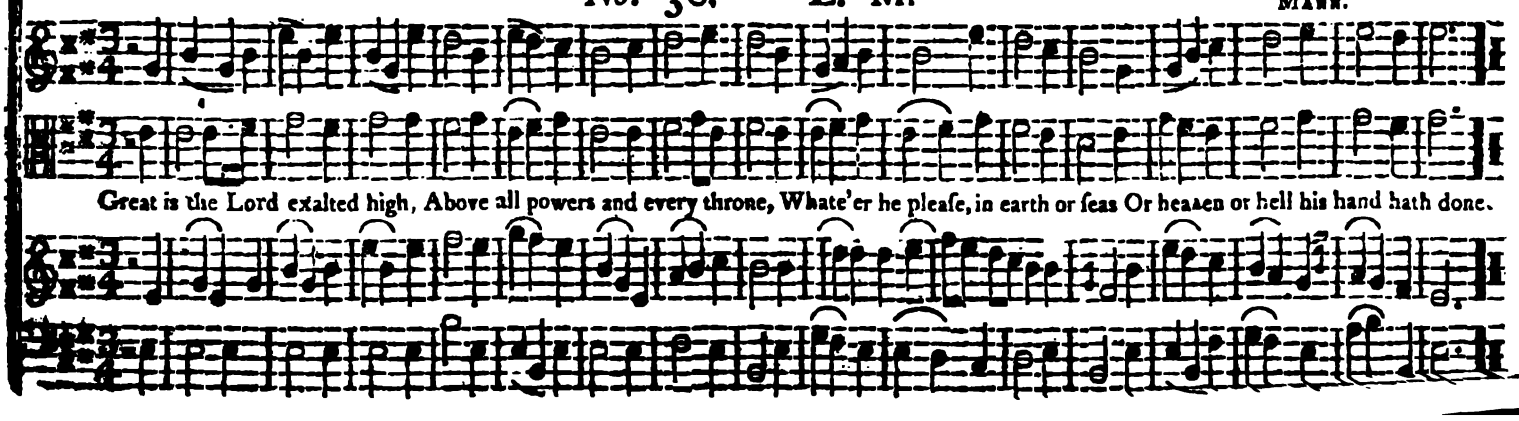


Weſtborough. C, M,



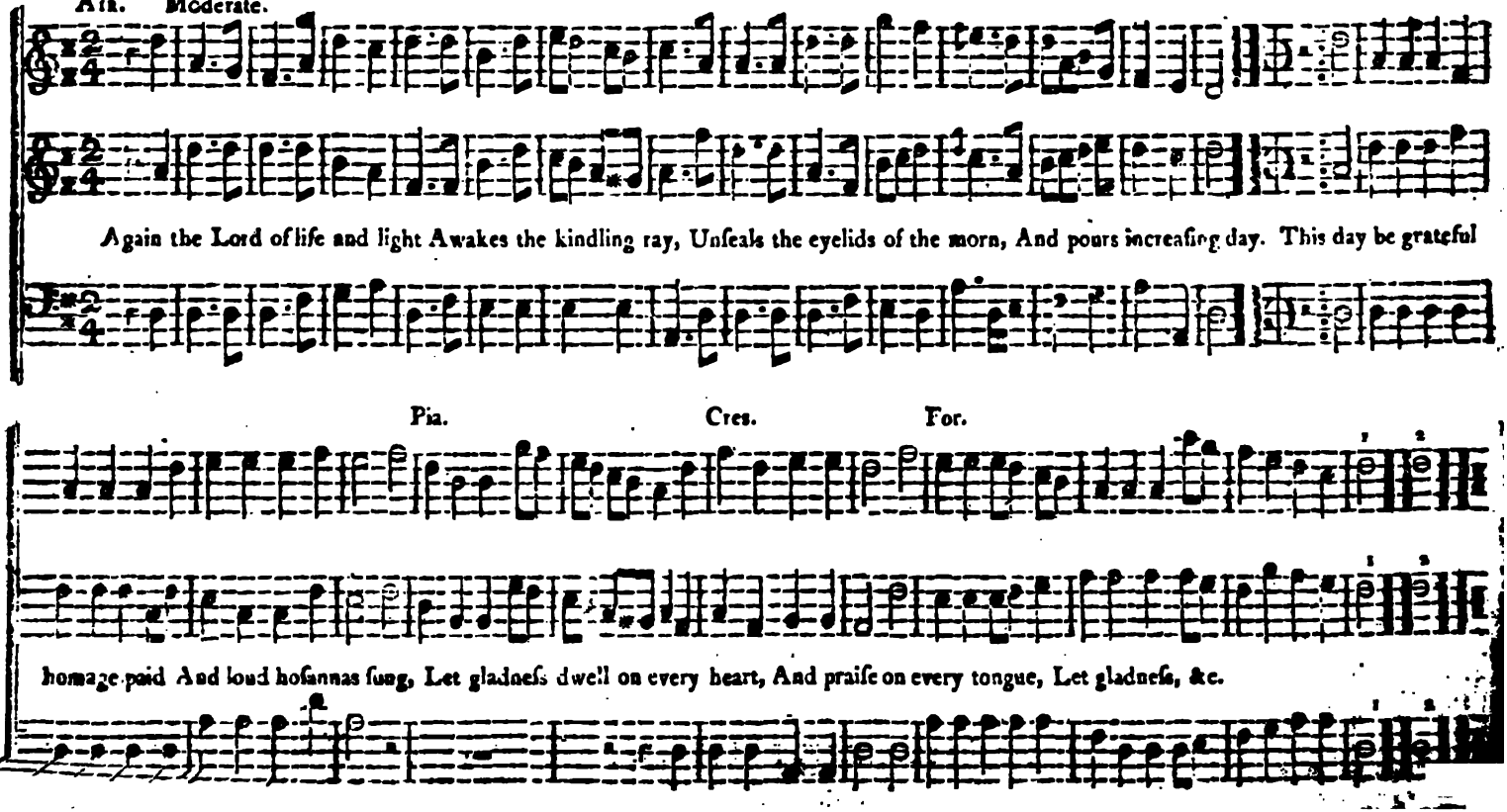
No. 30, L. M.

Mann.



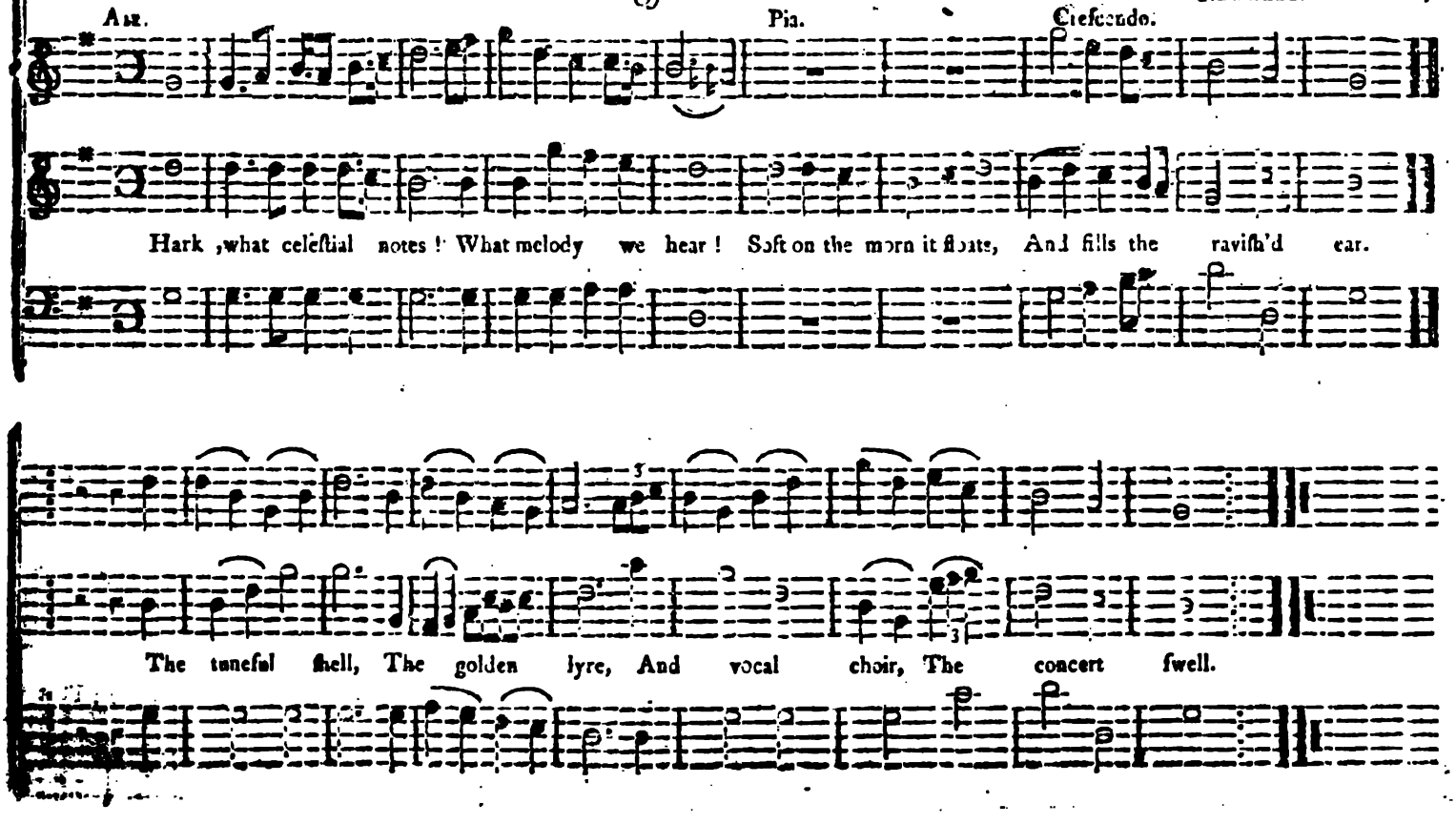
Auſpicious Morn. C. M.

Air. Moderate.



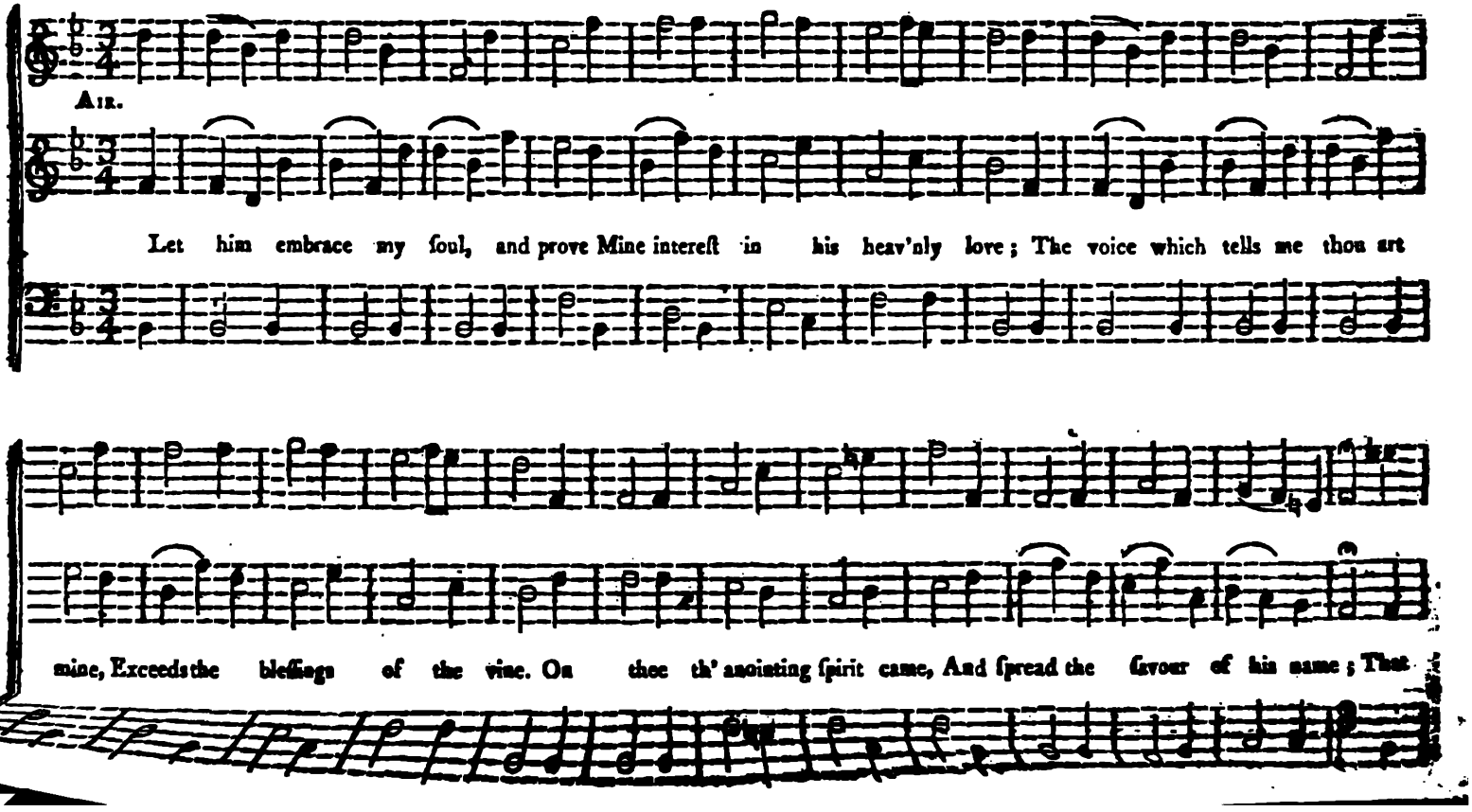
Torringford. H. M.

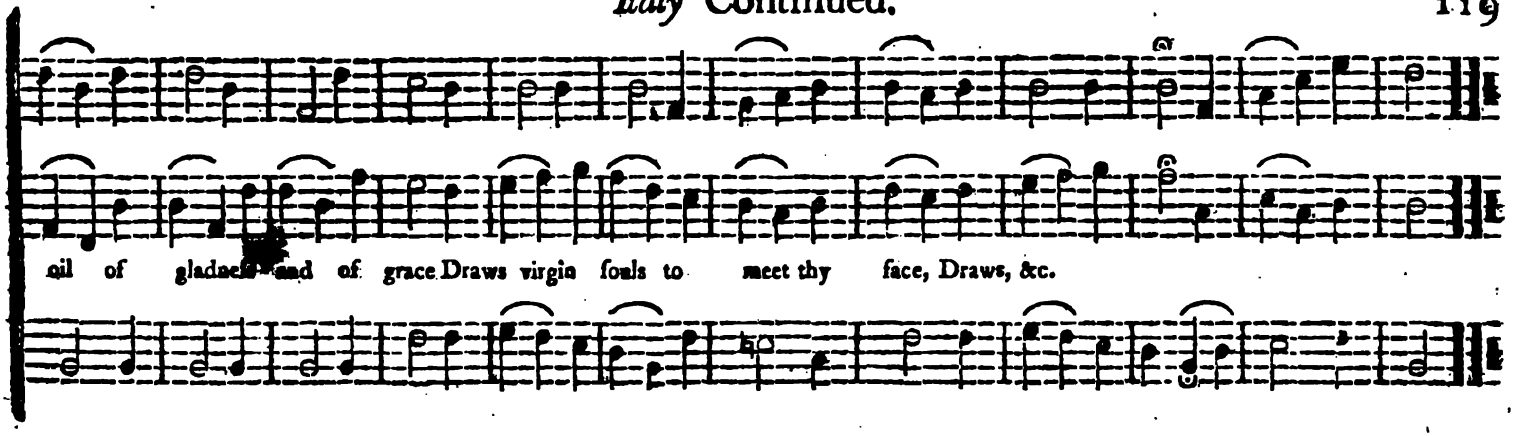
NEWHALL.



Italy. L. M.

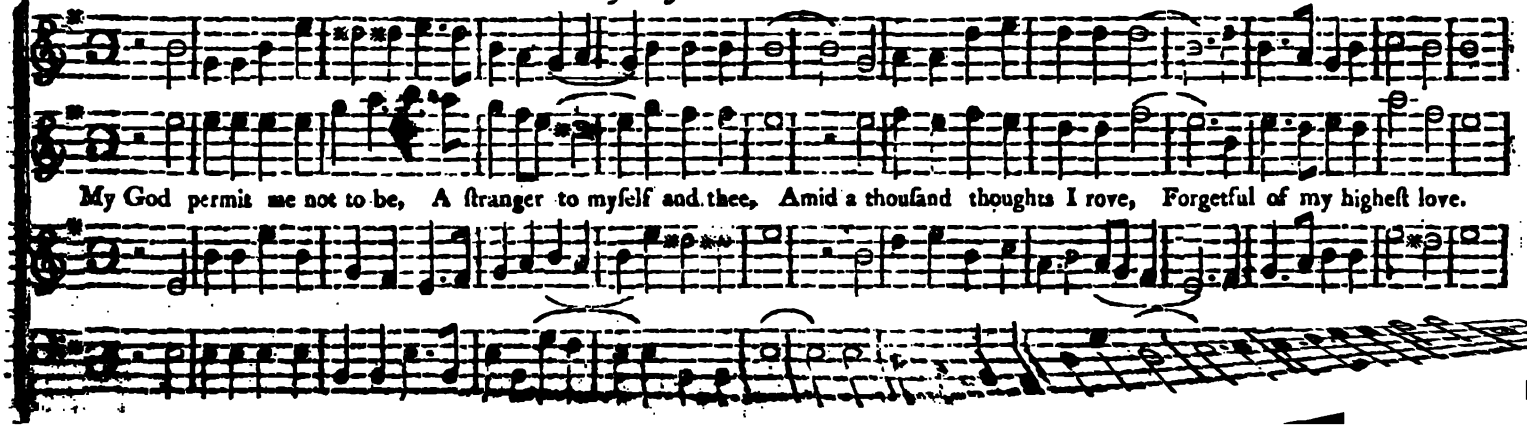
SACCHINI.



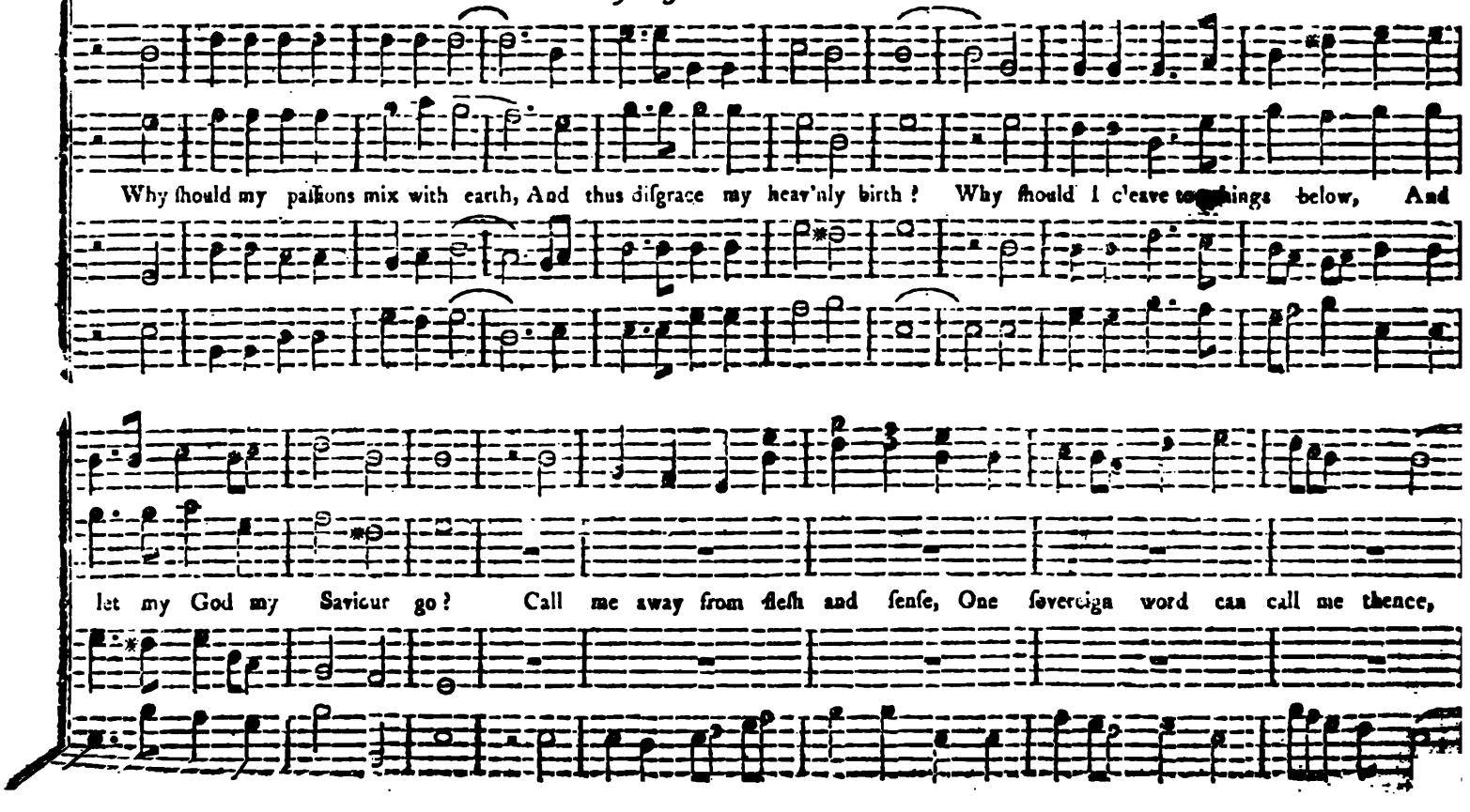


Lynnfield. L. M.

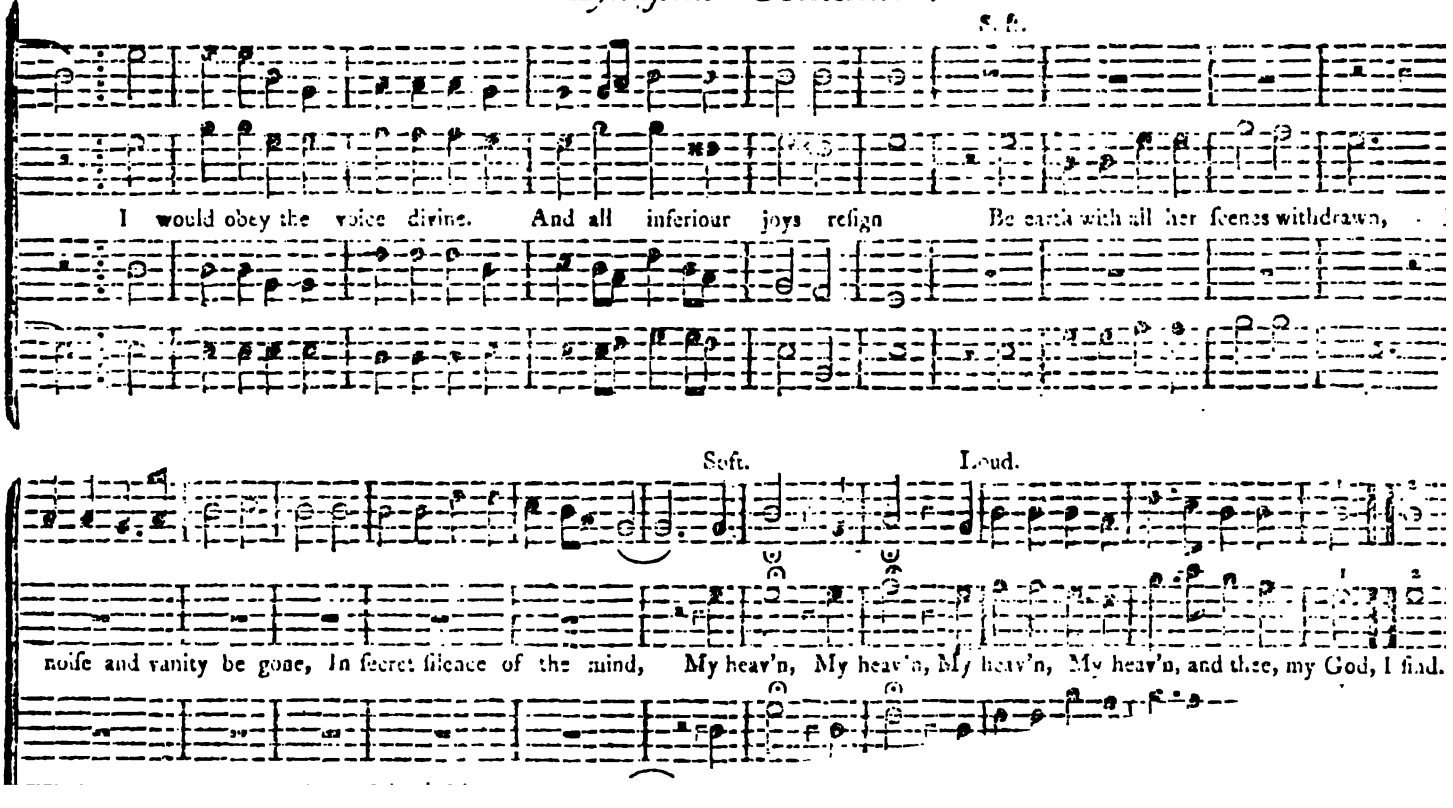
HOLDEN.



Lynnfield Continued.

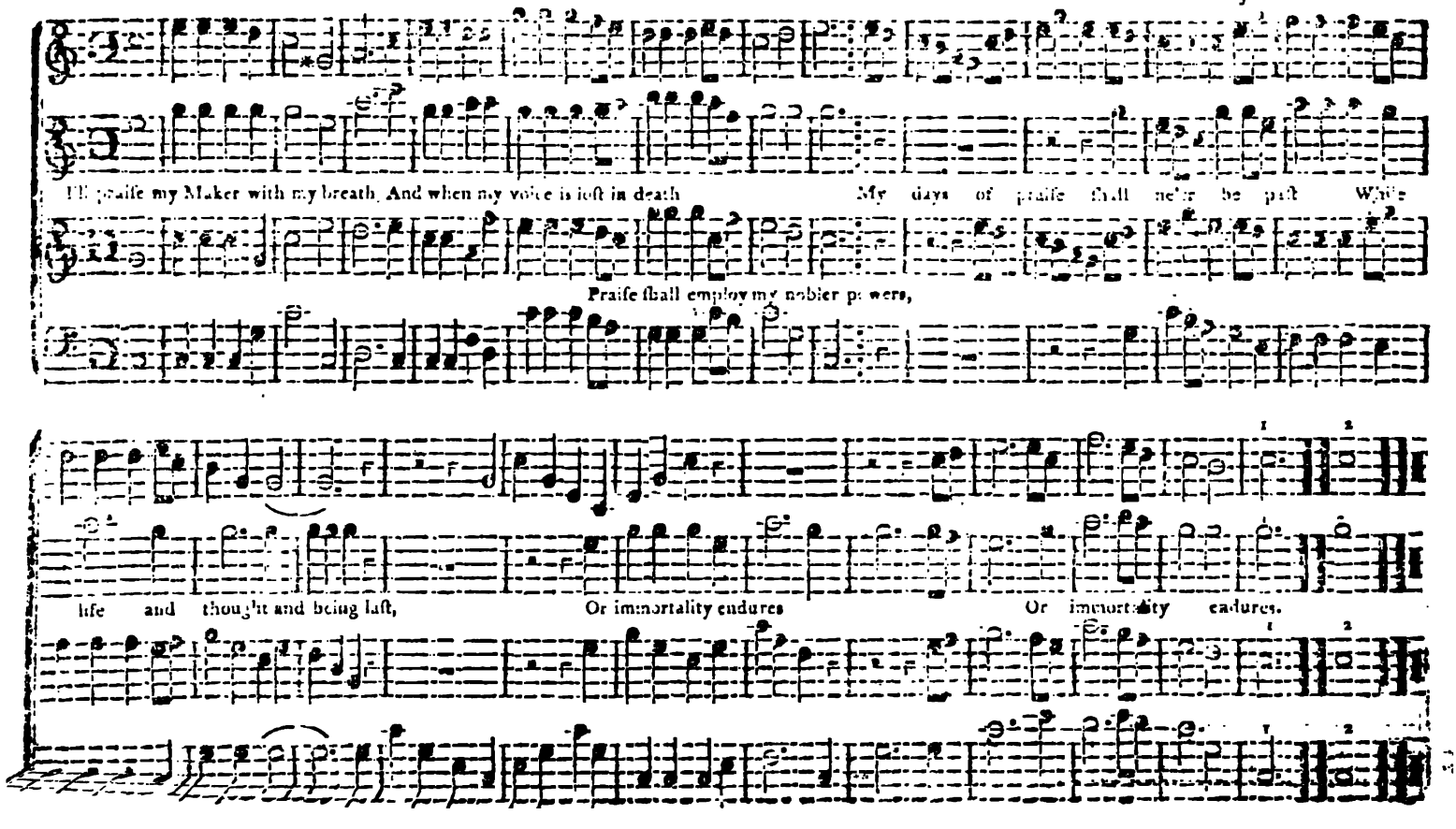


Lynnfield Continued.

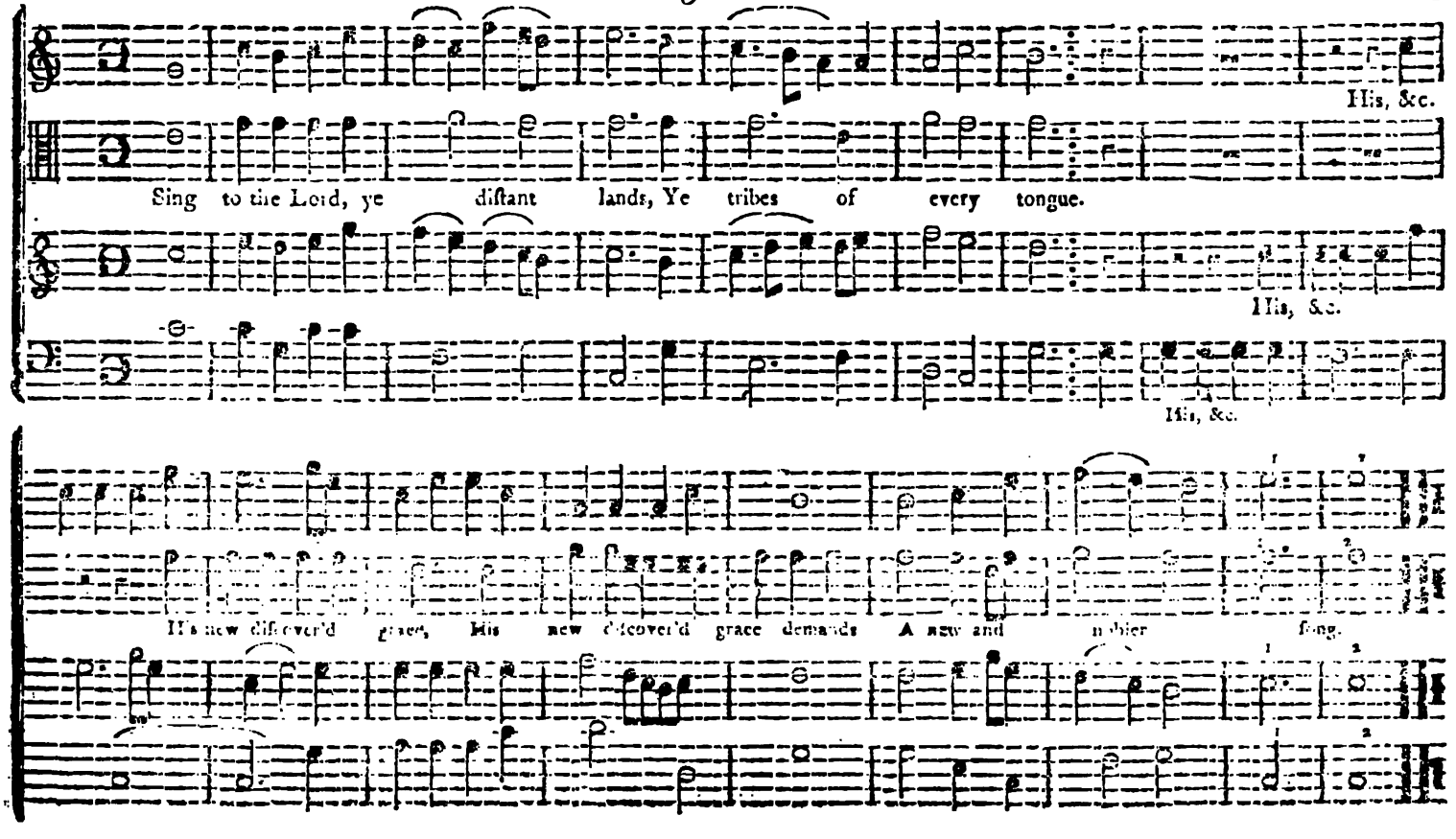


Telland. L. P. M.

Jones.

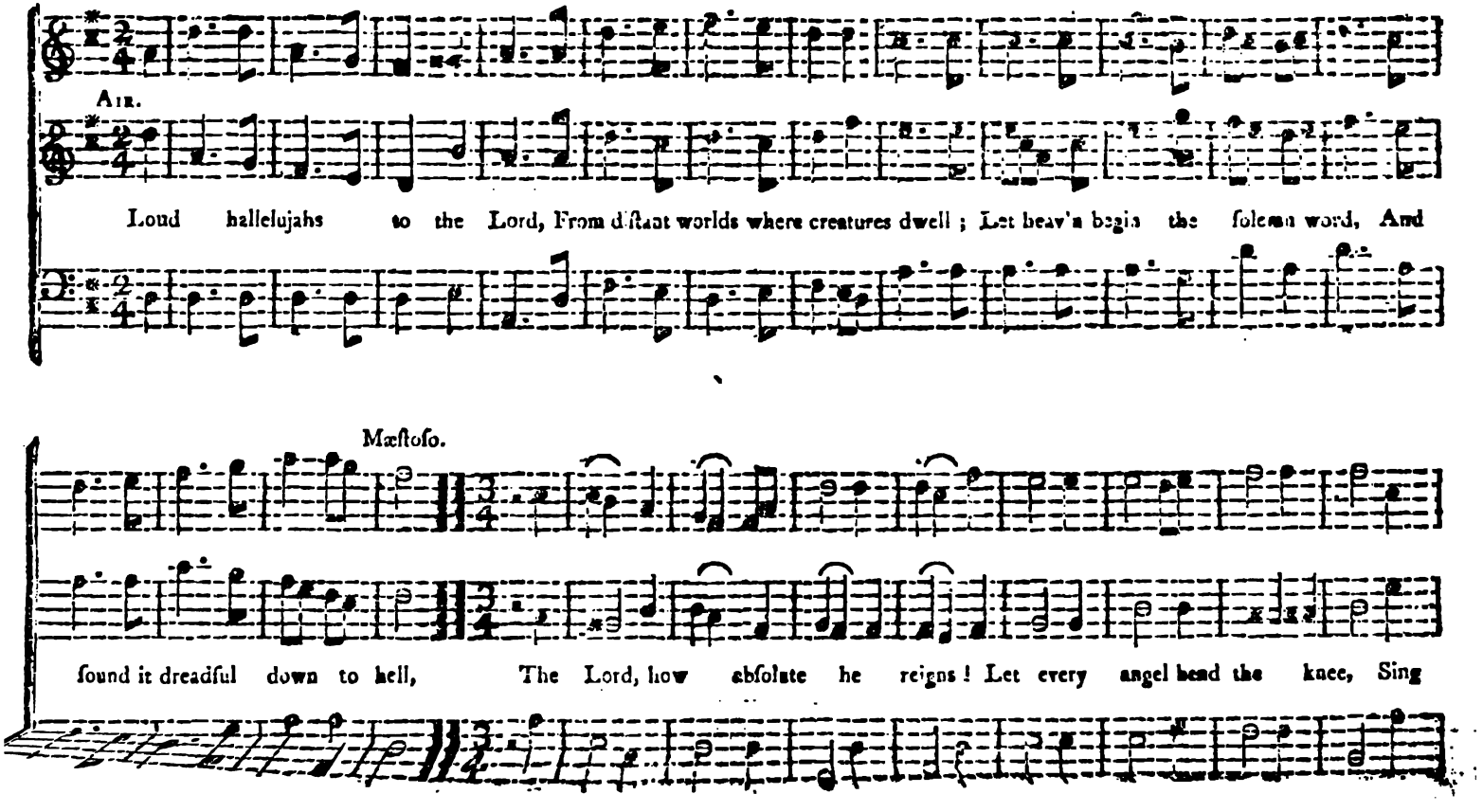


Scarborough. C. M.

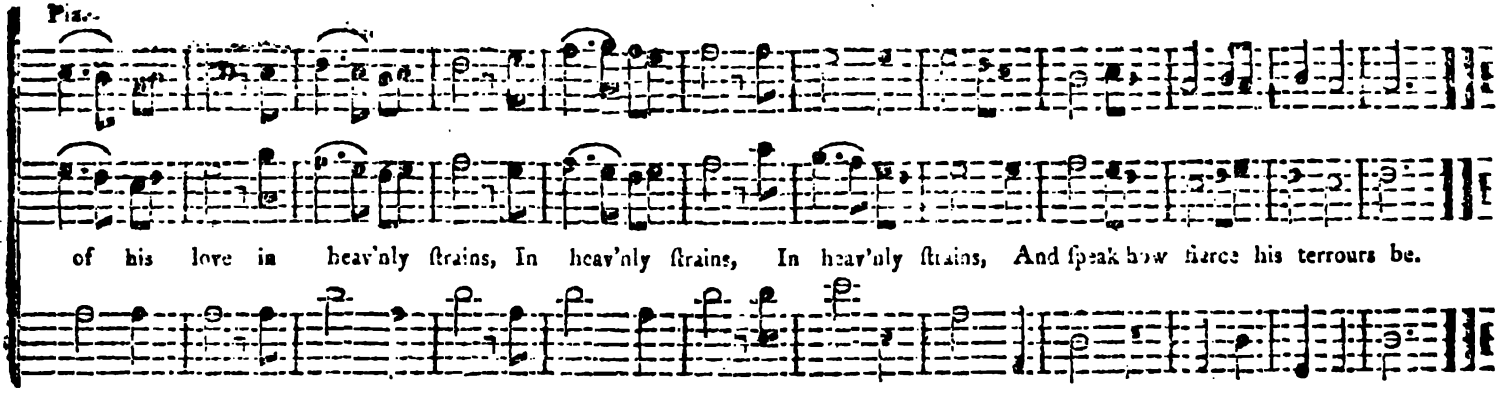


St. Germains. L. M.

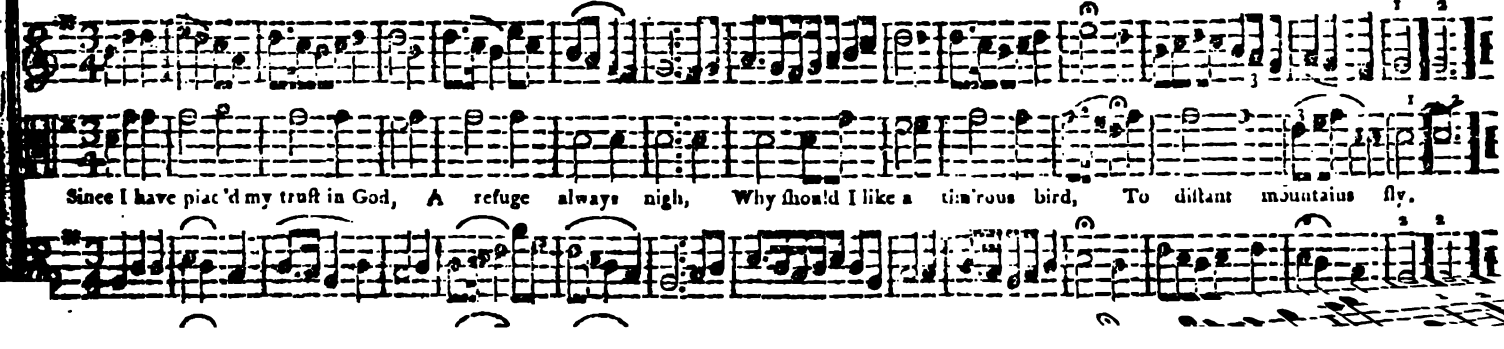
S. Lundy.



Piac-

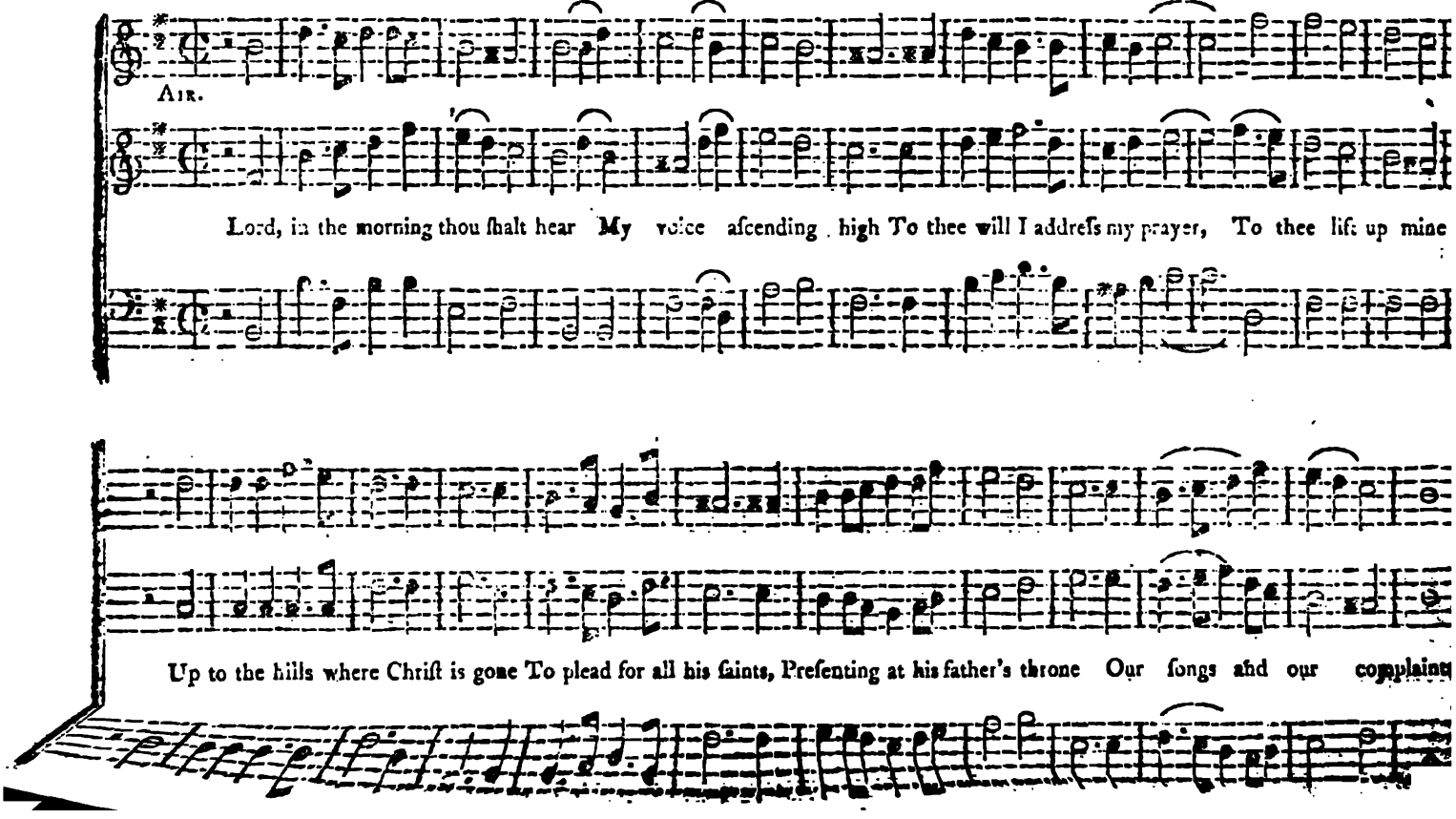


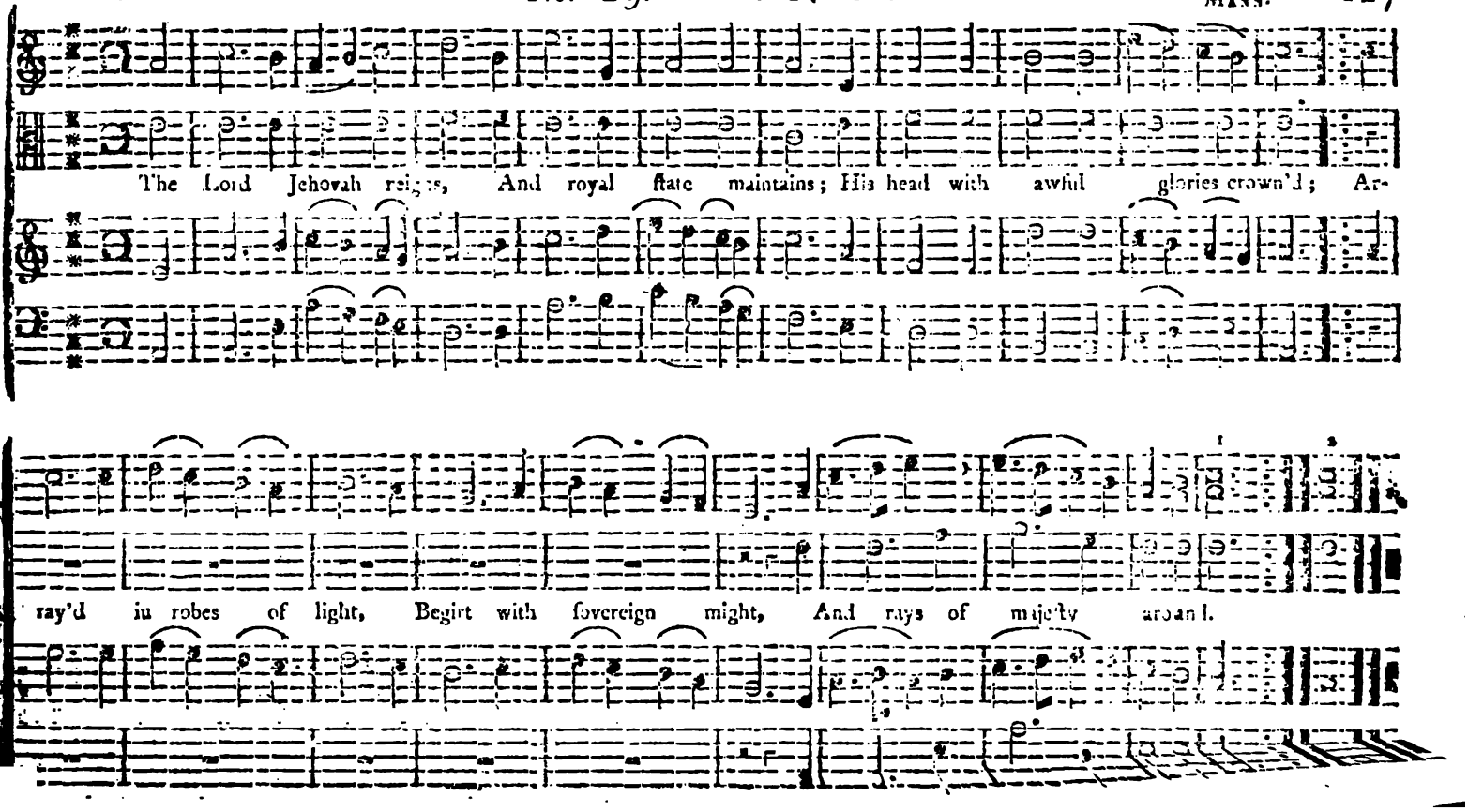
Keene. C. M. BELKNAP.



Brunſwick. C. M.

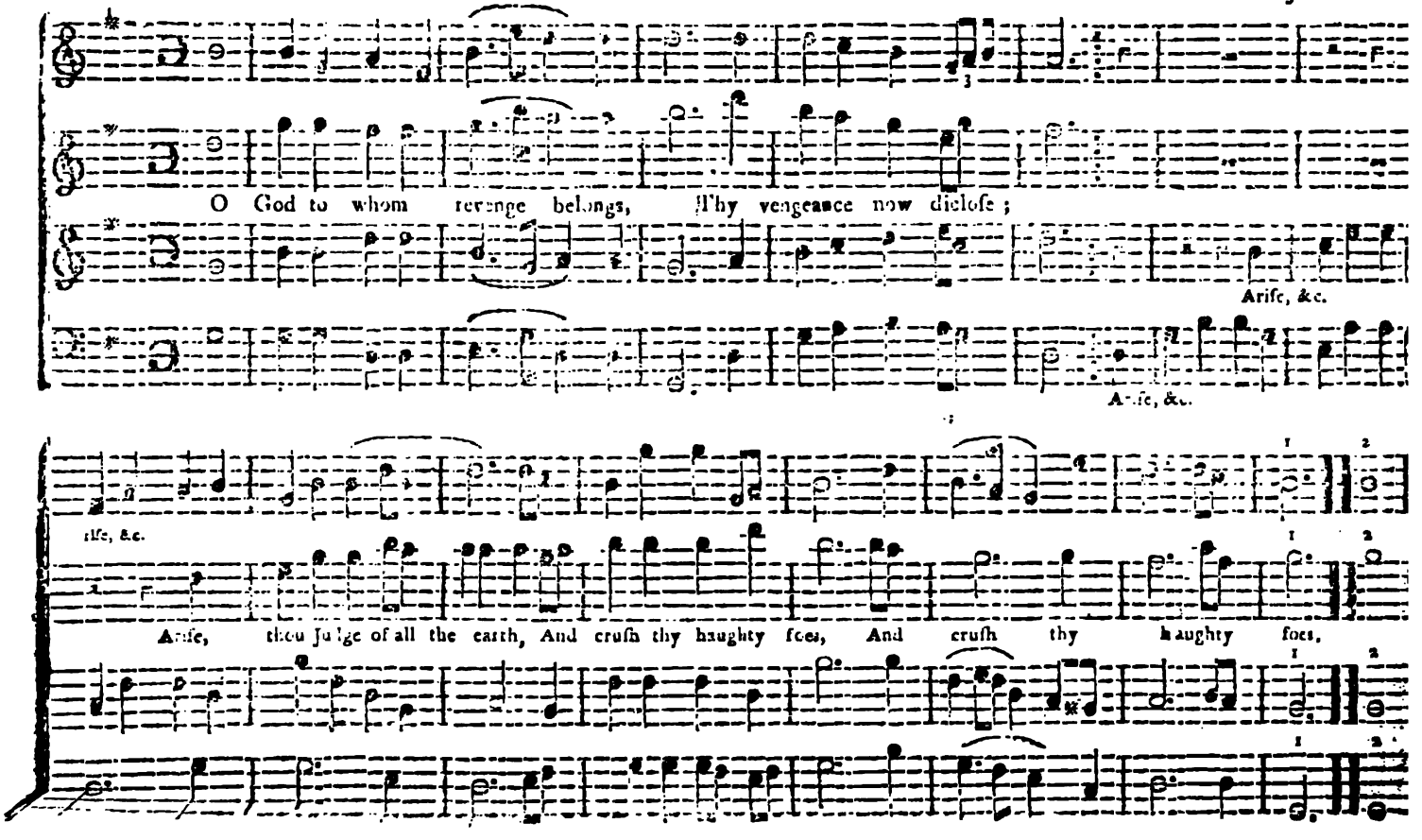
BENDER.

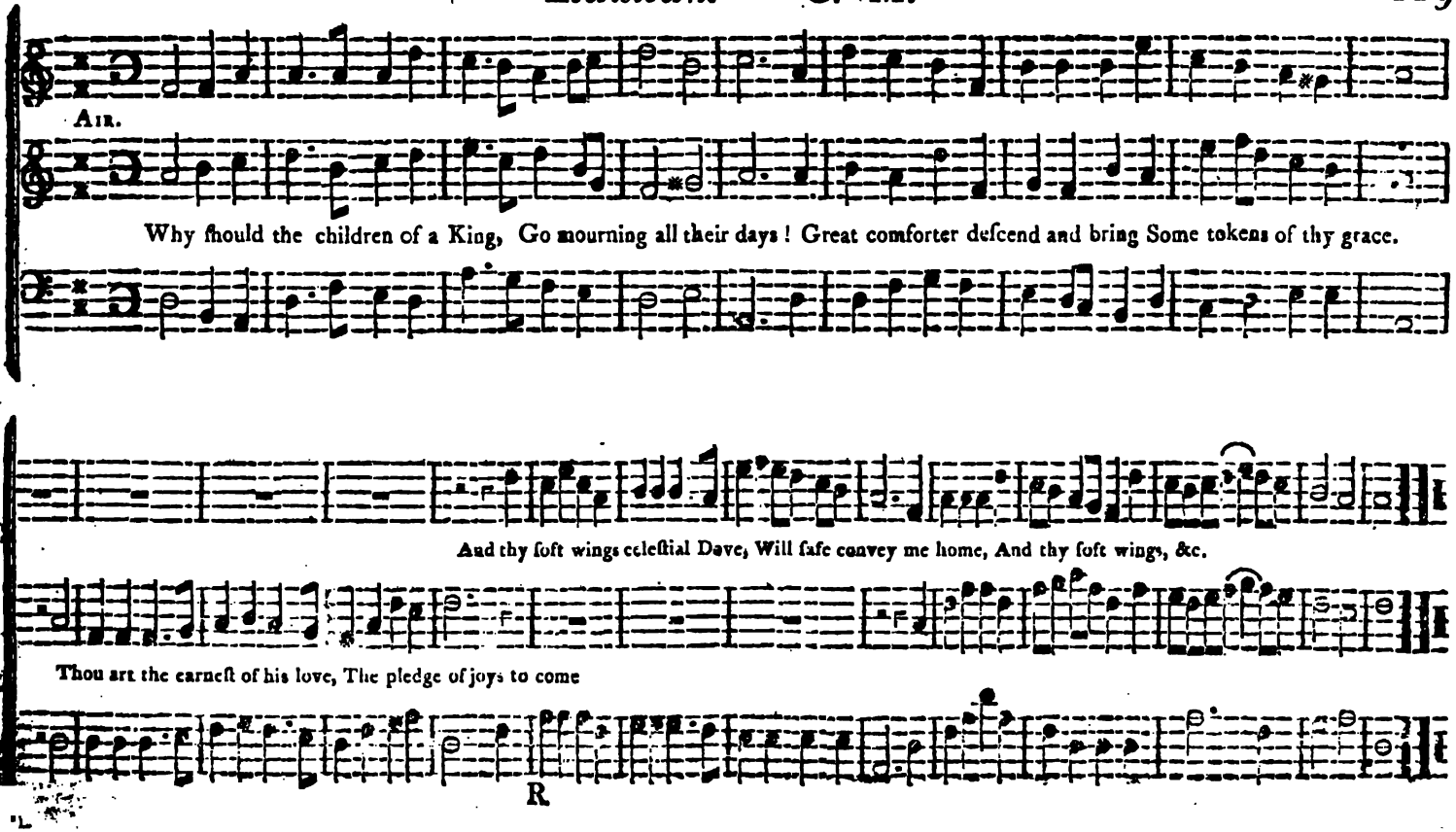


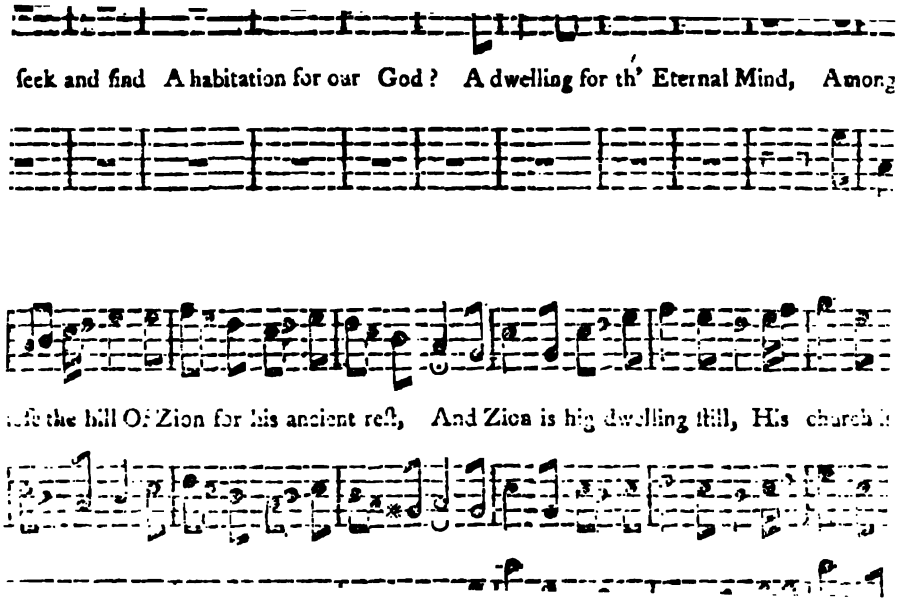

The Lord Jehovah reigns, And royal ſtate maintains; His head with awful glories crown'd; Ar-
ray'd in robes of light, Begirt with ſovereign might, And rays of majeſty around.

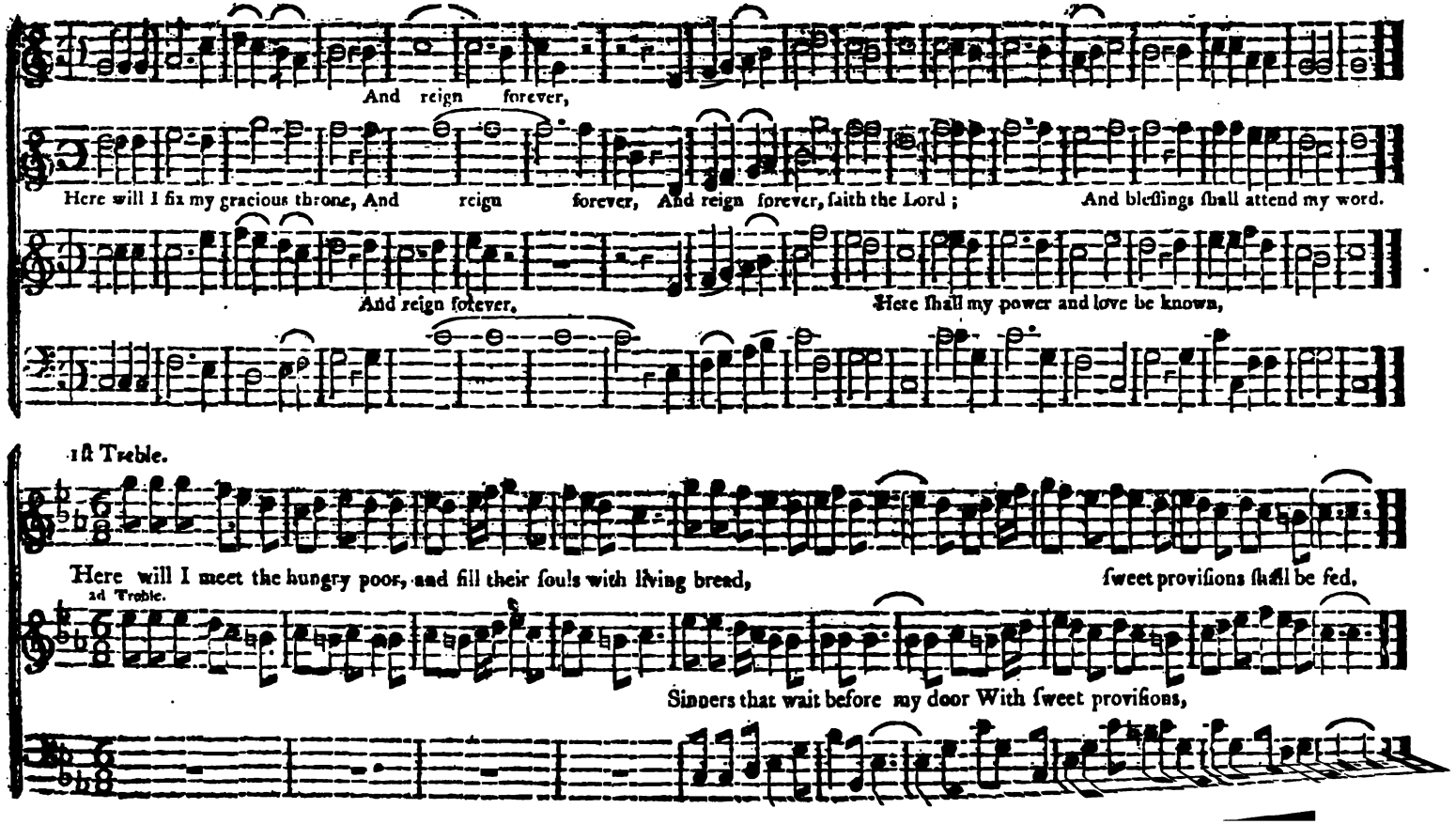
Norwalk. C. M.

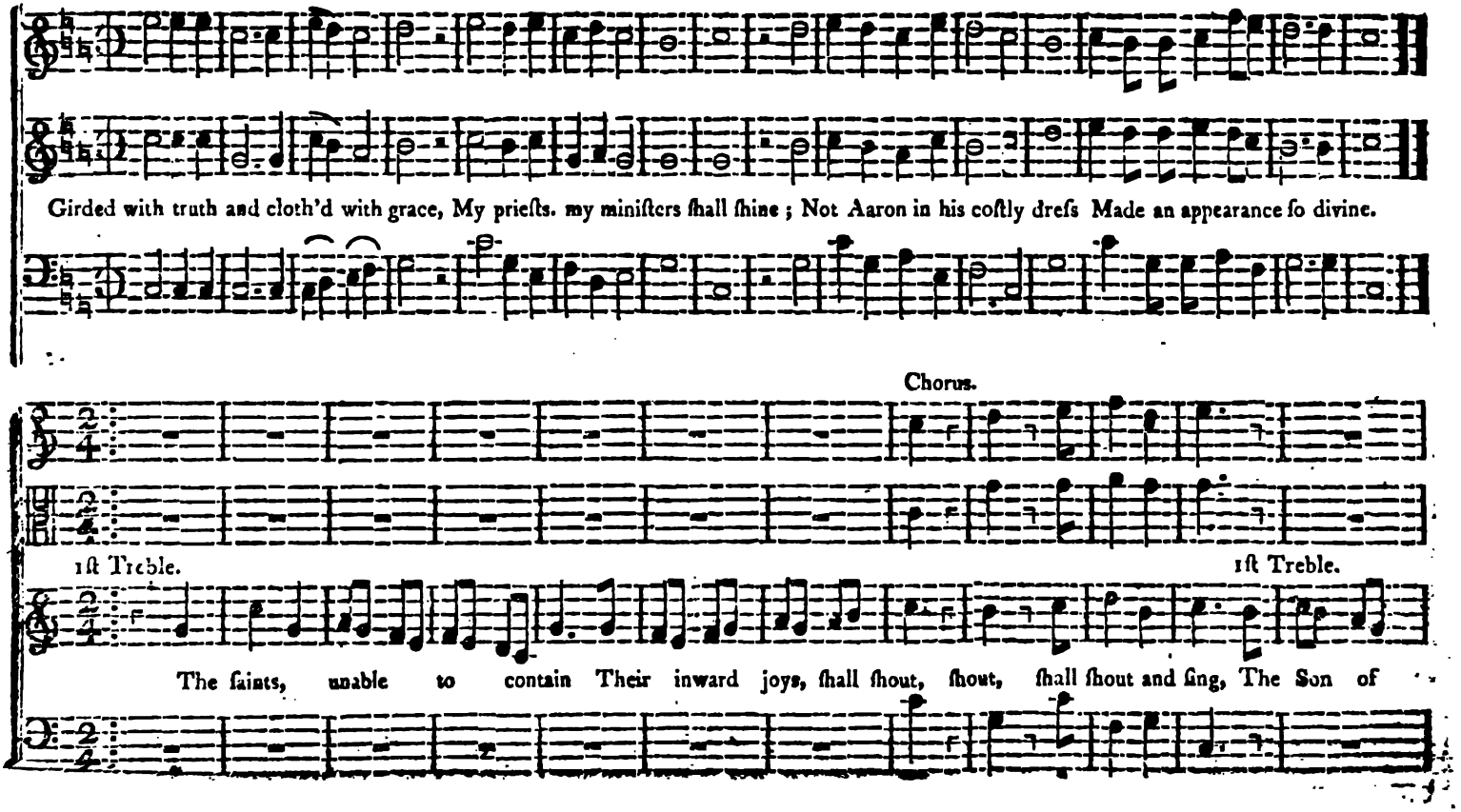
Jenns.

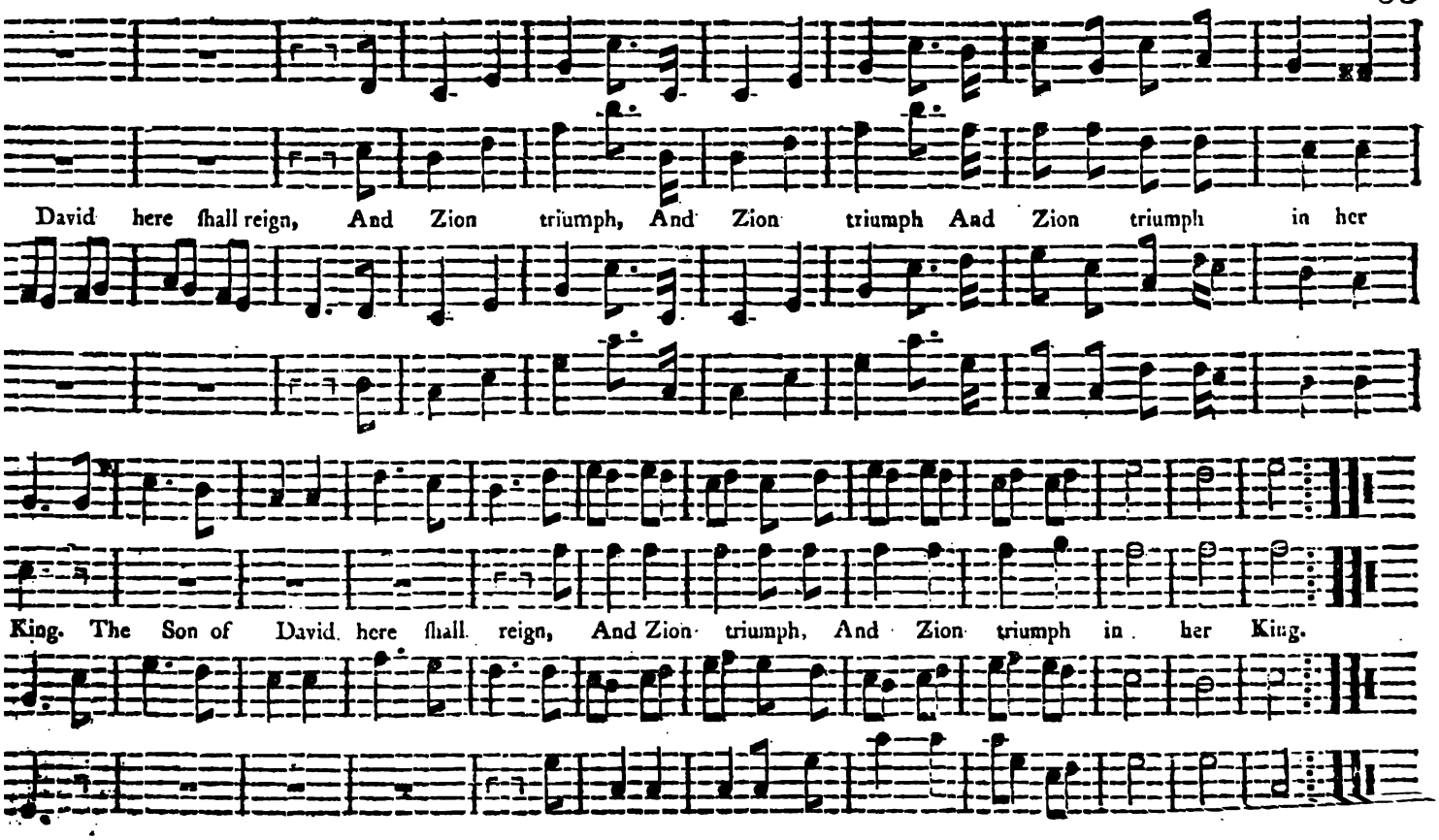



Air.
Why ſhould the children of a King, Go mourning all their days! Great comforter deſcend and bring Some tokens of thy grace.
And thy ſoft wings celeſtial Dove, Will ſafe convey me home, And thy ſoft wings, &c.
Thou art the earneſt of his love, The pledge of joys to come

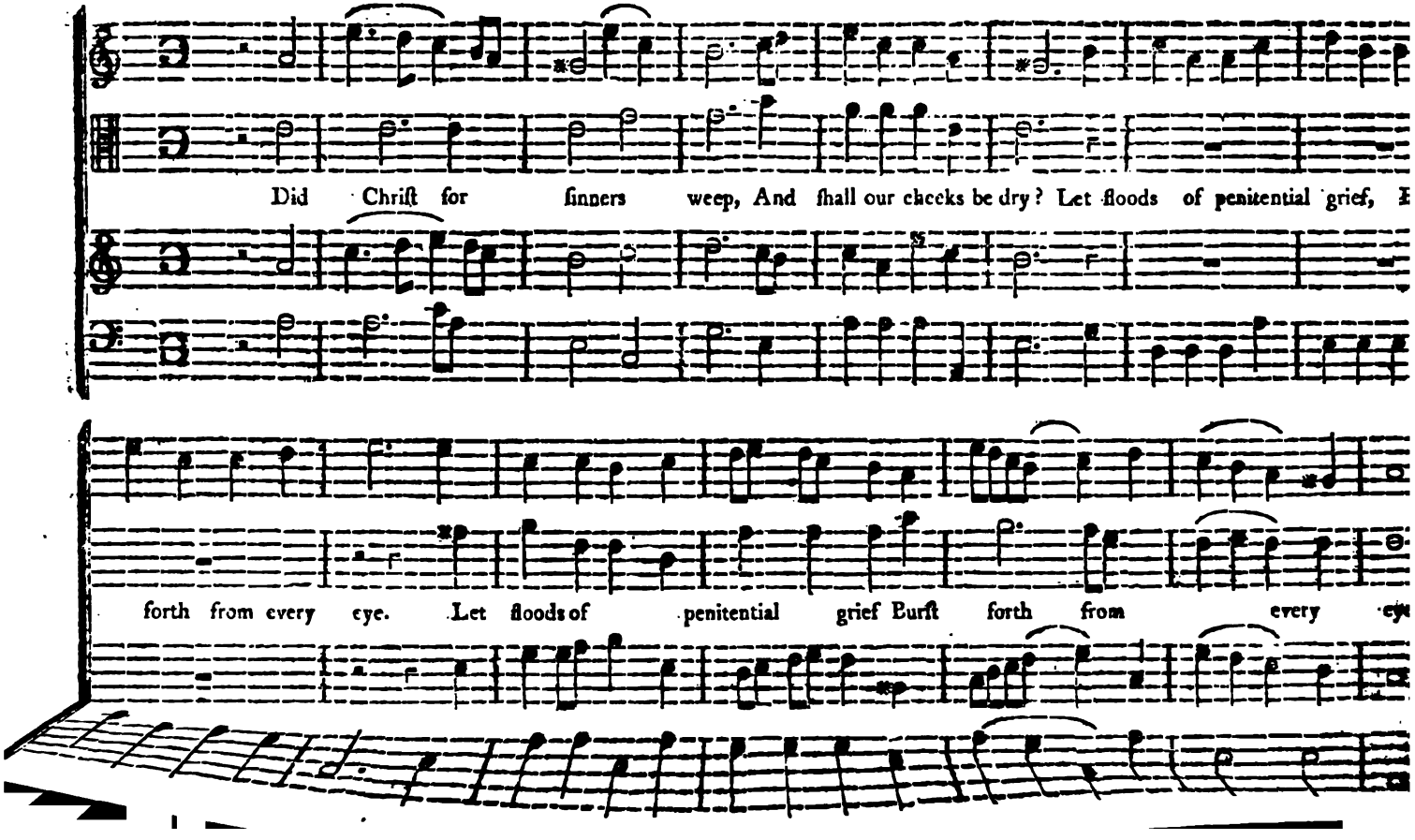

seek and find A habitation for our God? A dwelling for th' Eternal Mind, Among
ft the hill Of Zion for his ancient reſt, And Zion is his dwelling Hill, His church

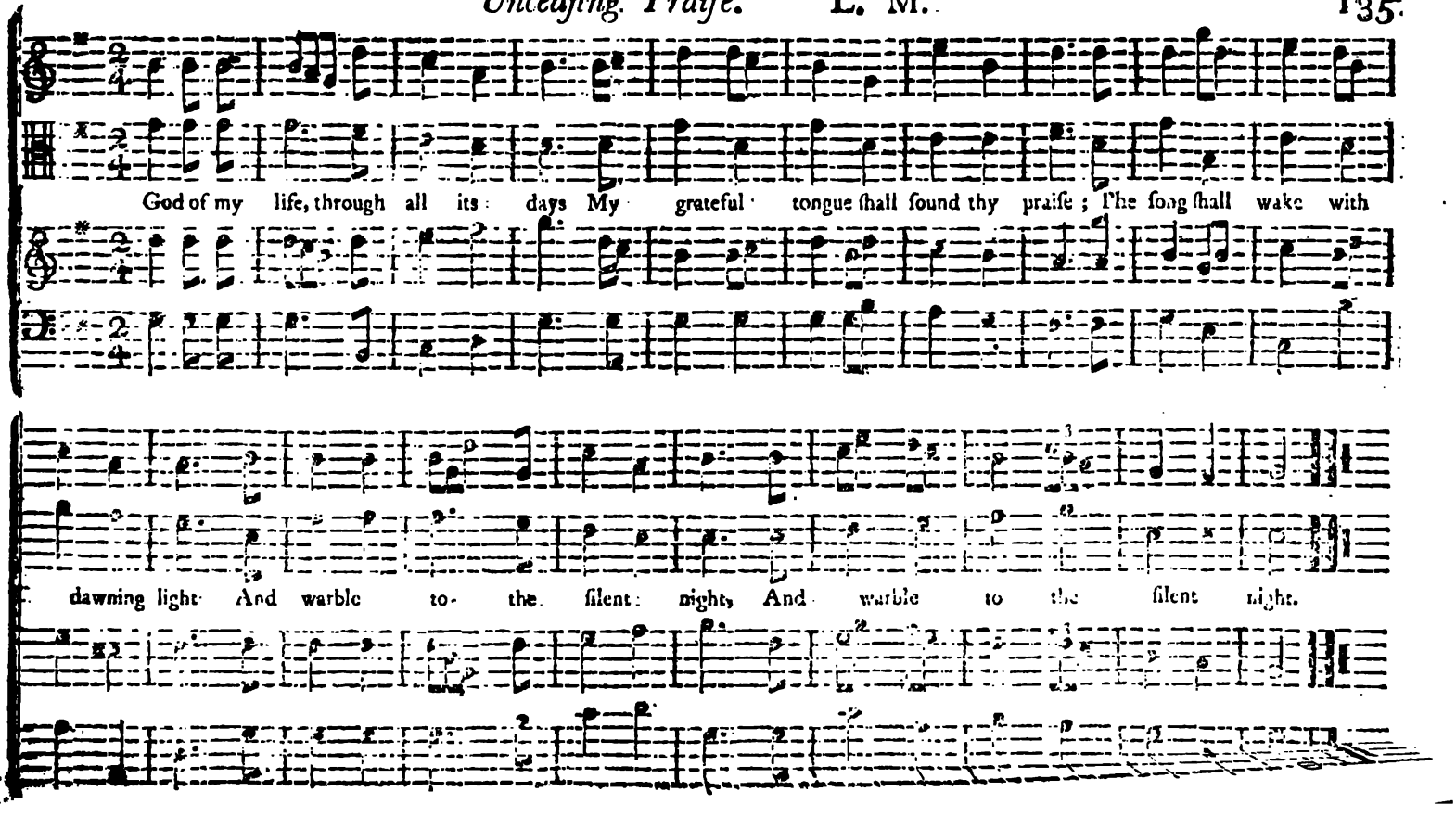

And reign forever,
Here will I fix my gracious throne, And reign forever, And reign forever, ſaith the Lord ; And bleſſings ſhall attend my word.
And reign forever.
Here ſhall my power and love be known,
1ſt Treble.
Here will I meet the hungry poor, and fill their ſouls with living bread, ſweet proviſions ſhall be fed.
2d Treble.
Sinners that wait before my door With ſweet proviſions,


Girded with truth and cloth'd with grace, My prieſts. my miniſters ſhall ſhine ; Not Aaron in his coſtly dreſs Made an appearance ſo divine.
Chorus.
1ſt Treble.
1ſt Treble.
The ſaints, unable to contain Their inward joys, ſhall ſhout, ſhout, ſhall ſhout and ſing, The Son of


David here ſhall reign, And Zion triumph, And Zion triumph And Zion triumph in her
King. The Son of David here ſhall reign, And Zion triumph, And Zion triumph in her King.

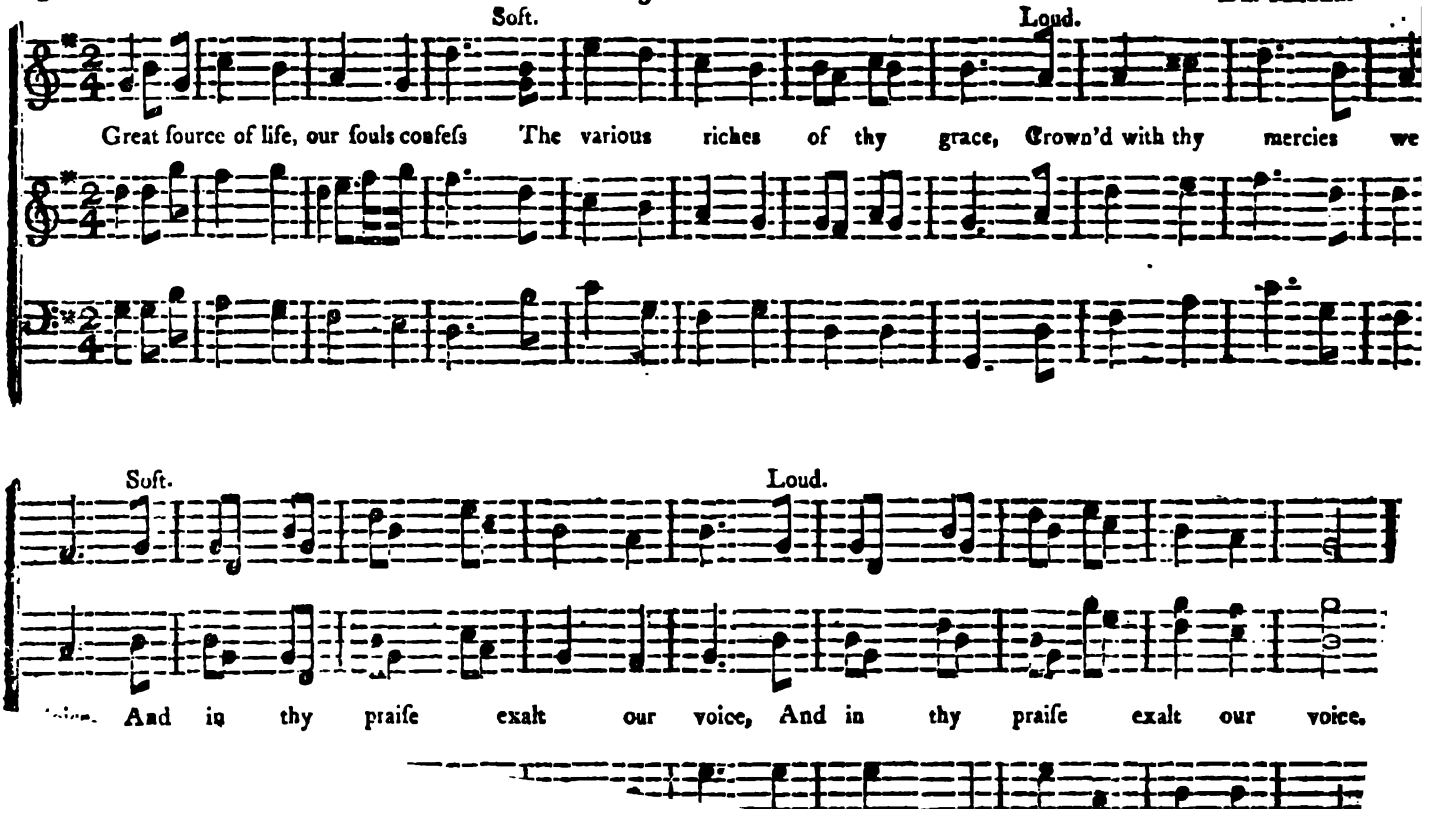
Rowe. S. M.


Did Chriſt for ſinners weep, And ſhall our cheeks be dry? Let floods of penitential grief,
forth from every eye. Let floods of penitential grief Burſt forth from every


God of my life, through all its days My grateful tongue ſhall ſound thy praiſe; The ſong ſhall wake with
dawning light And warble to the ſilent night, And warble to the ſilent night.

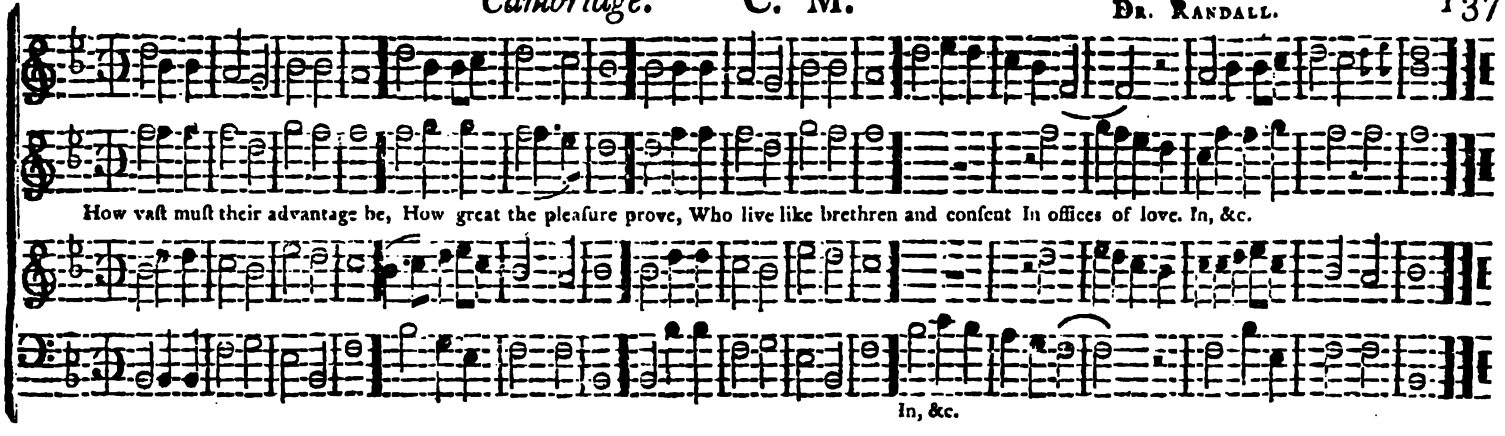
Dunſtan. L. M.

Dr. Madan.



Cambridge. C. M.

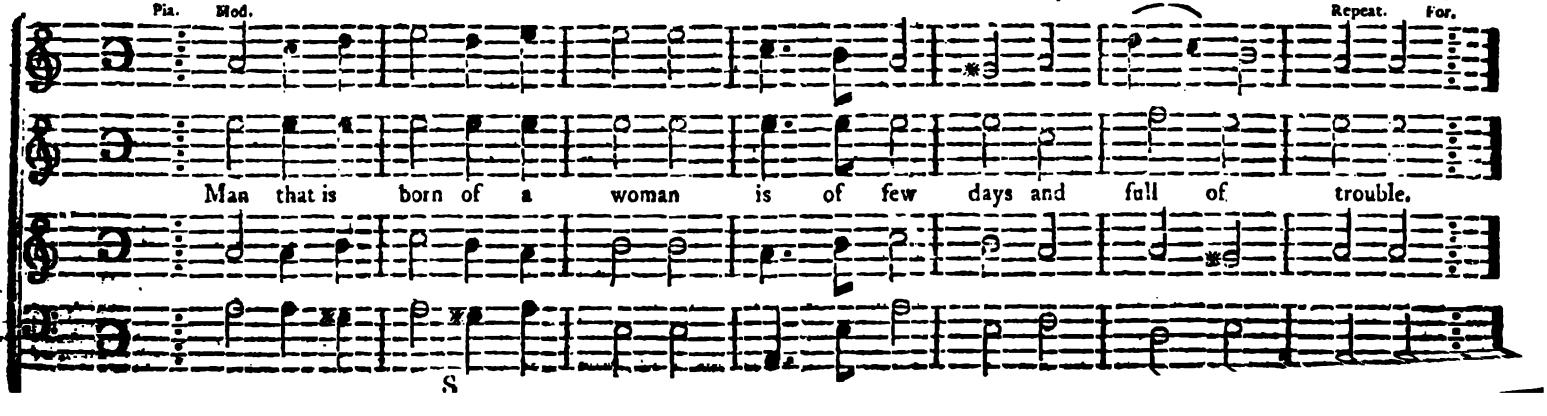
DR. RANDALL.



Funeral Anthem.

From Job 14th, and from Dr. Dwight's Seasons, moralized.

HOLDEN.



Baſs and Treble

He cometh forth like a flower, and is cut down; he fleeth also as a ſhadow, and continueth not

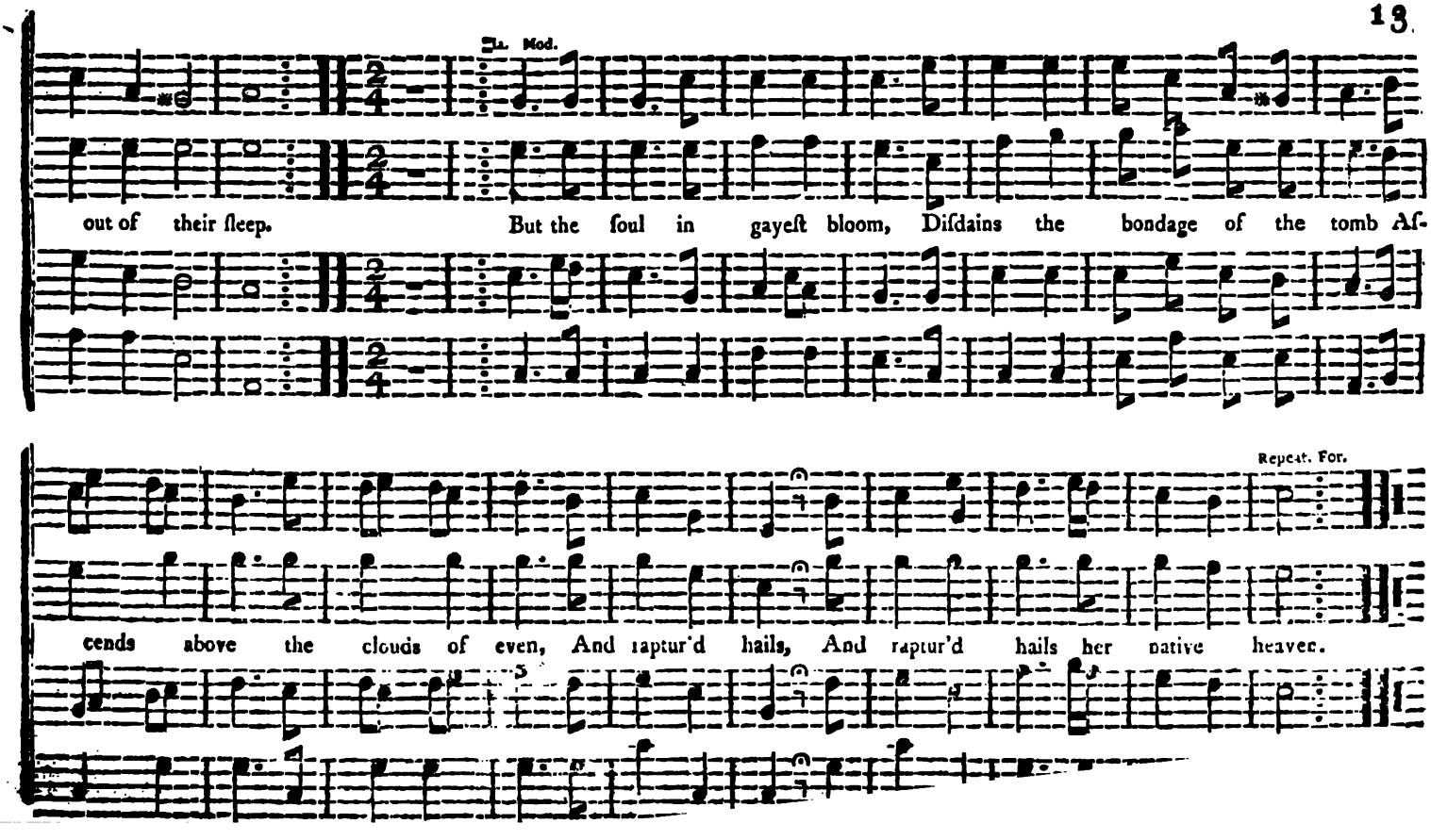
Baſs ſolo.

As the waters fail from the ſea and the flood decayeth and drieth up,

For.

So man lieth down and riſeth not; Till the heav'ns be no more, they ſhall not awake, they ſhall not awake, nor be raiſed

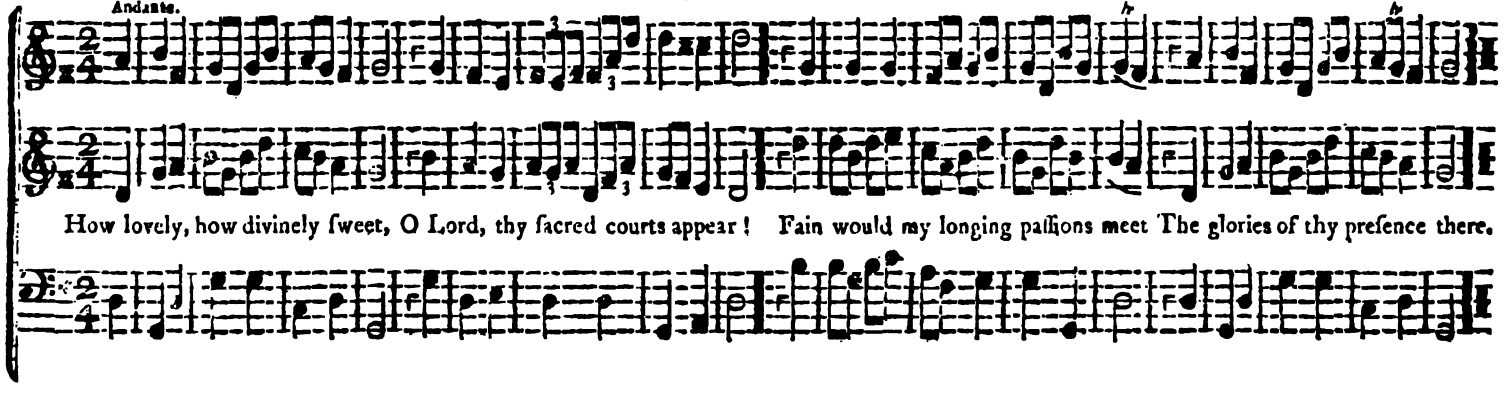
They ſhall not awake,


2d. Mod.
out of their ſleep. But the ſoul in gayeſt bloom, Diſdains the bondage of the tomb Aſ-
Repeat. For.
cends above the clouds of even, And raptur'd hails, And raptur'd hails her native heaven.

Portugal. L. M.

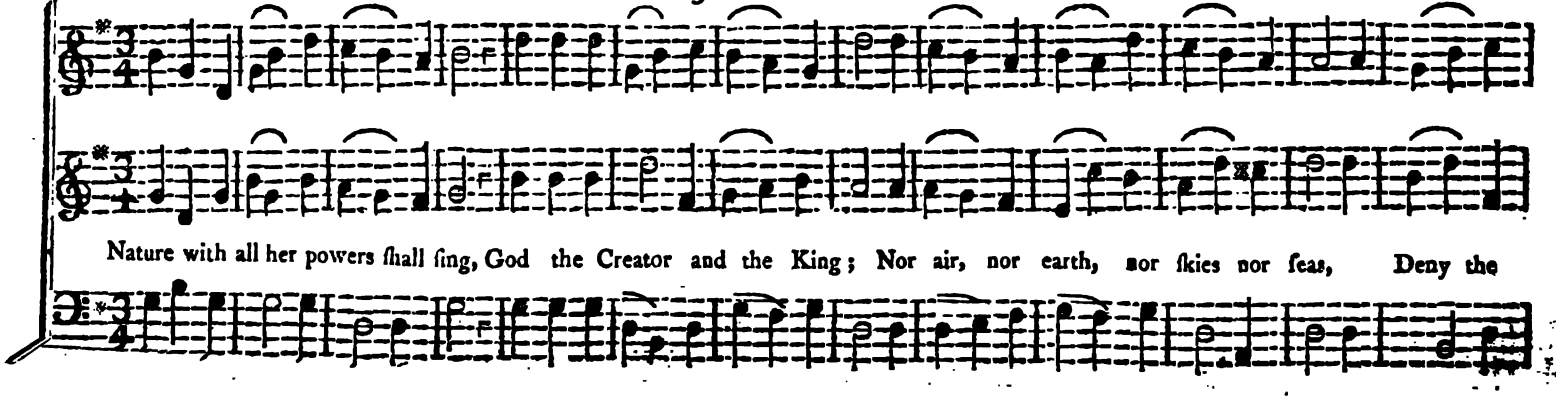
THORLEY.

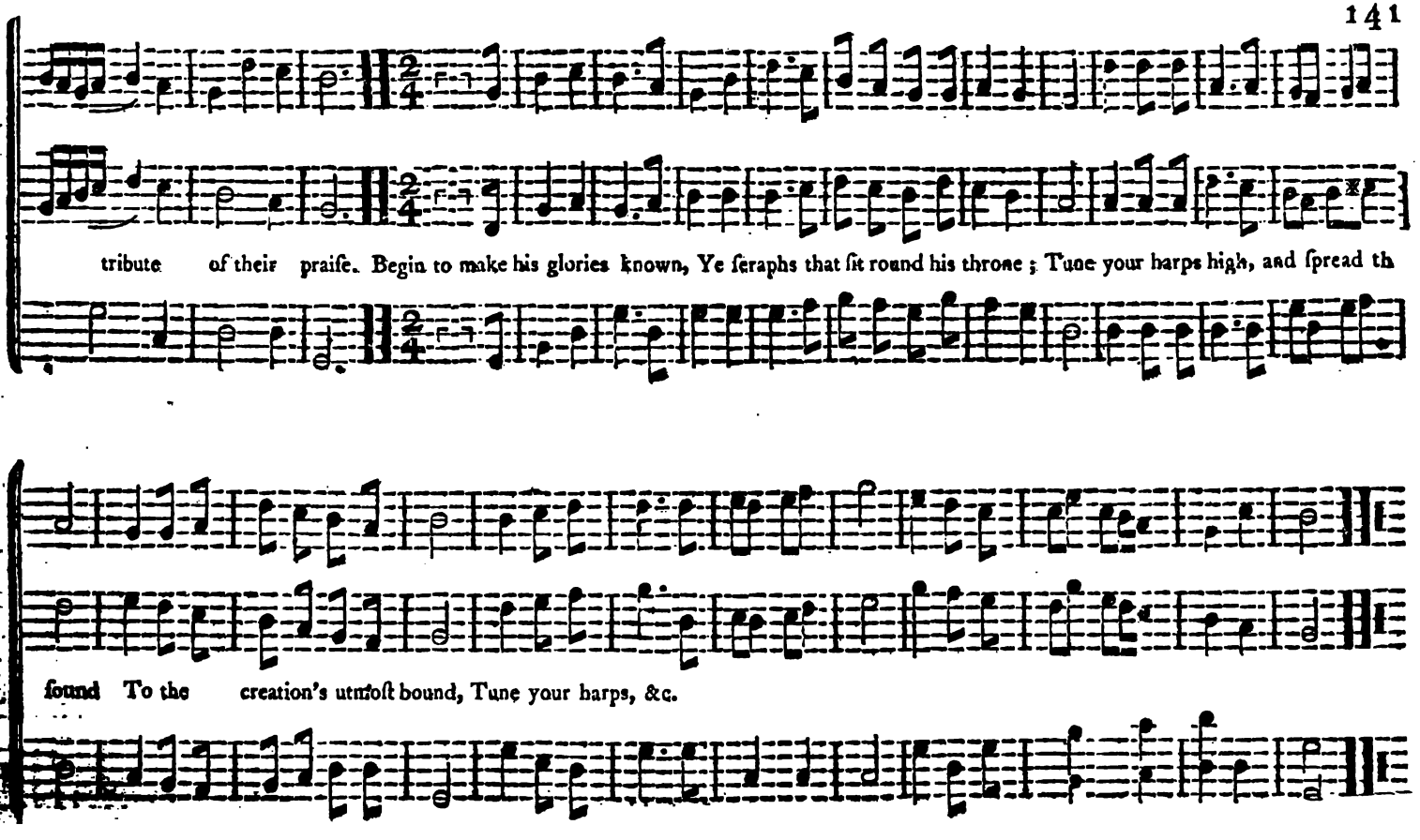
Andante.



Incenſe. L. M.

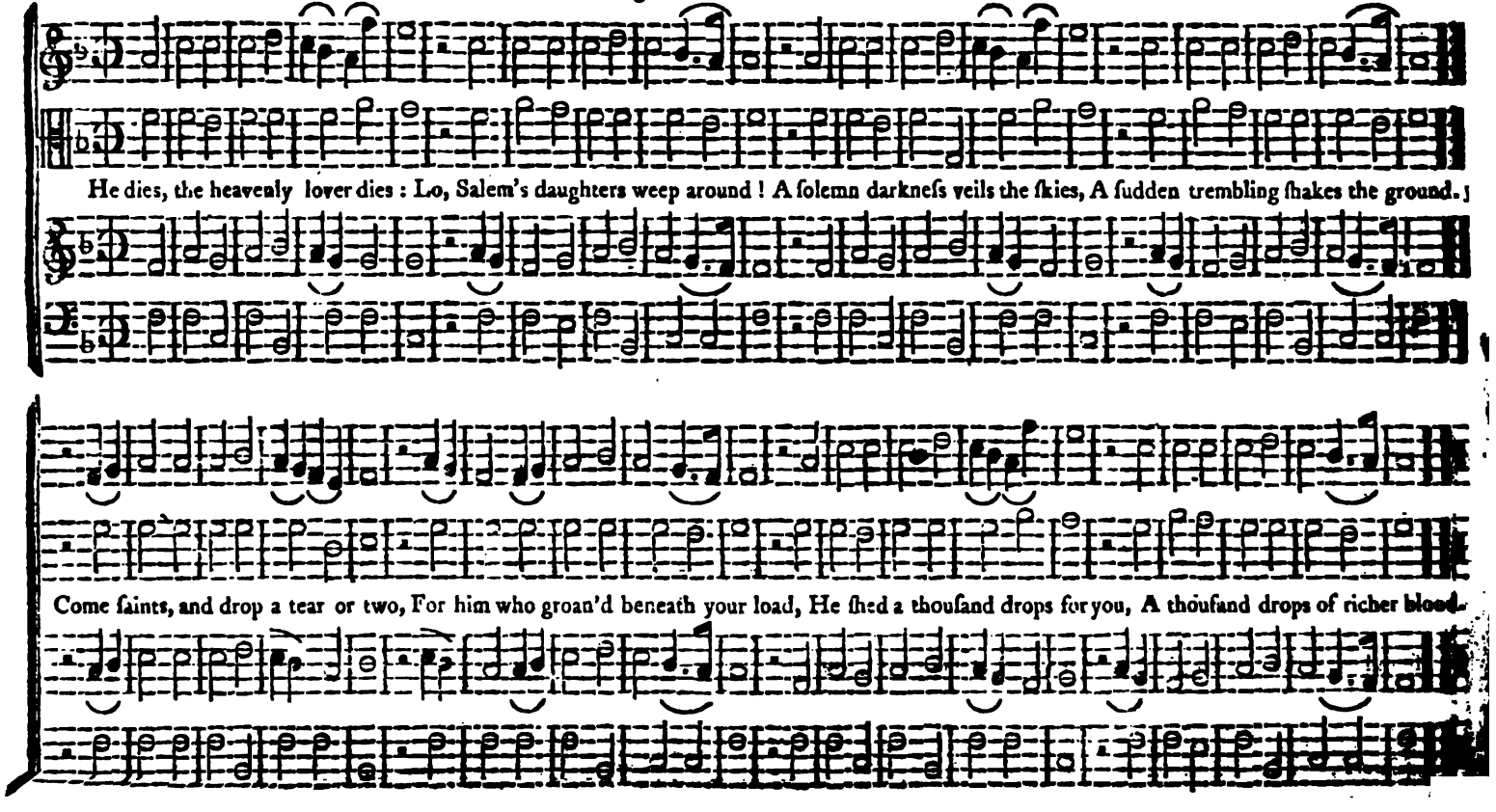
HOLDEN.




tribute of their praiſe. Begin to make his glories known, Ye ſeraphs that ſit round his throne ; Tune your harps high, and ſpread th
found To the creation's utmoſt bound, Tune your harps, &c.

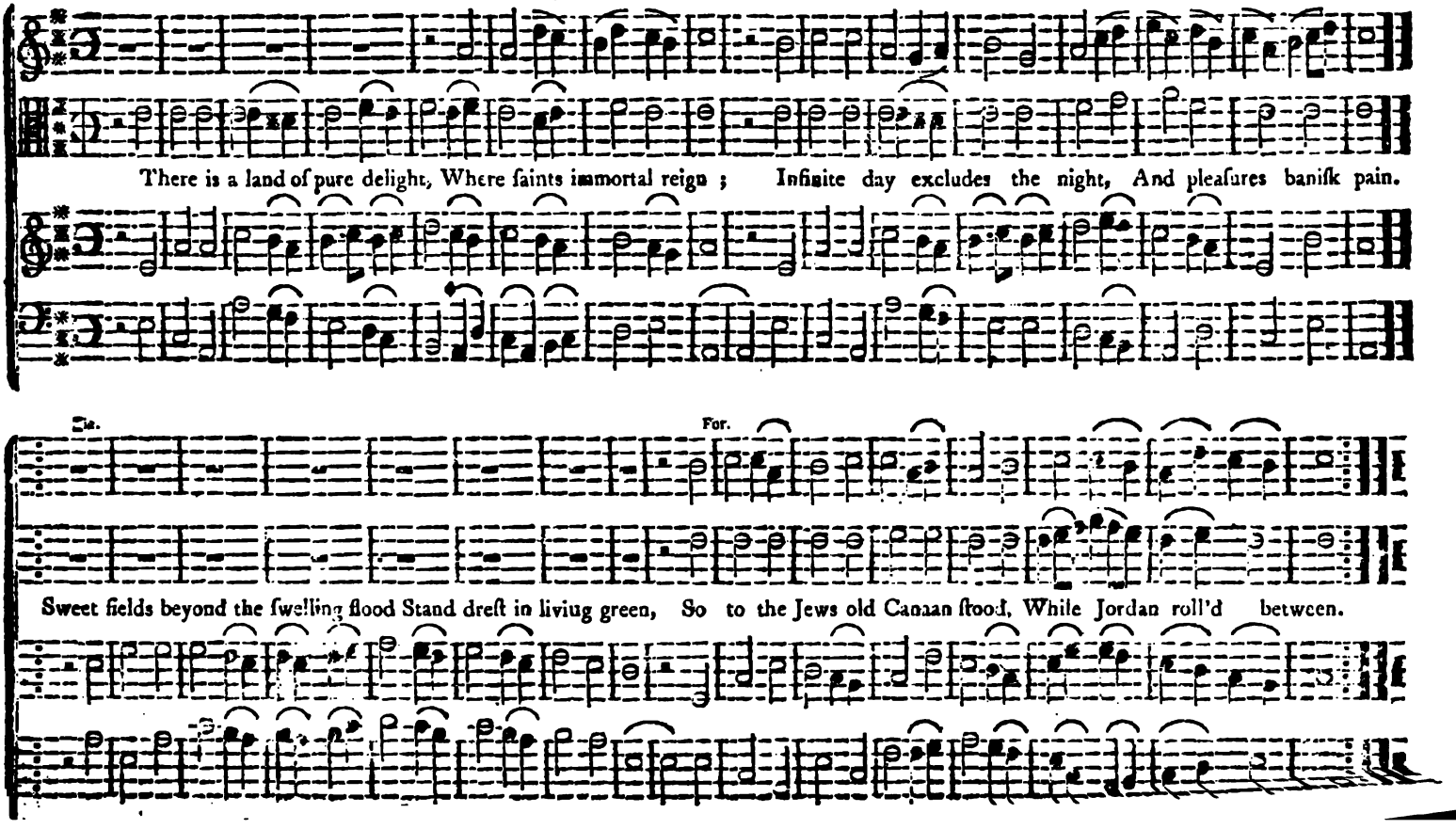
Dreſden. L. M.

RIPPON.



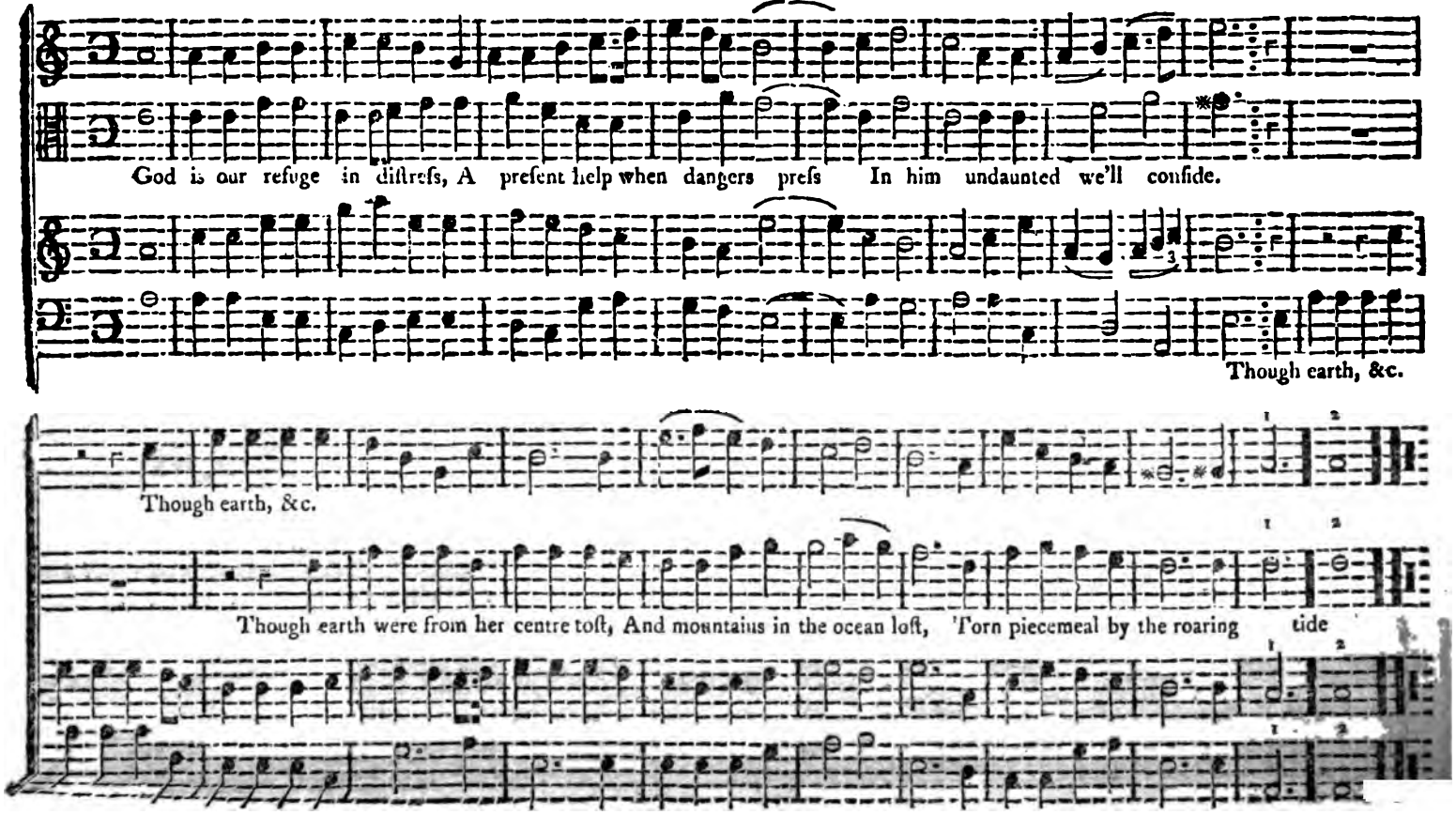
Jordan. C. M.

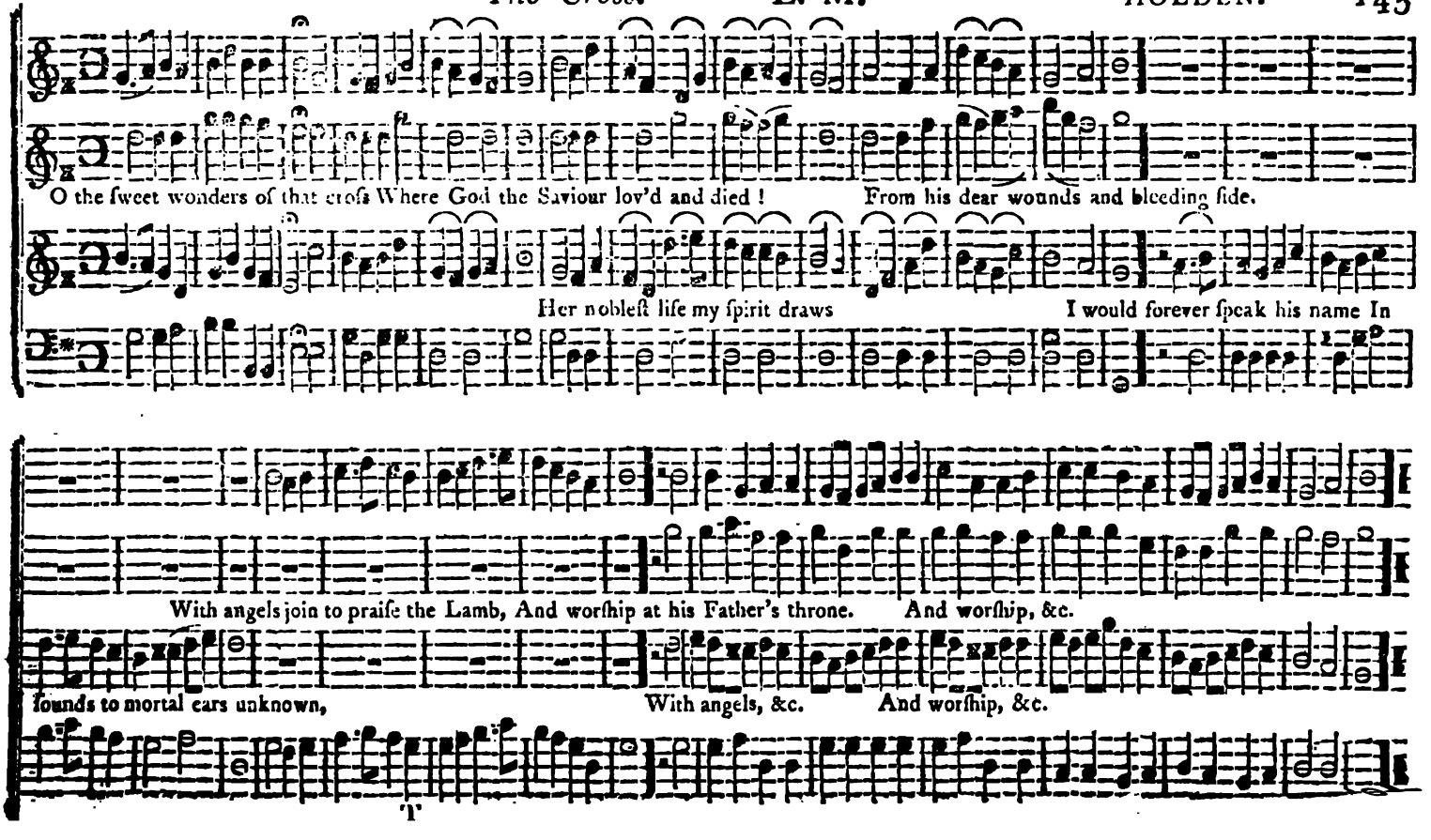
BILLINGS.

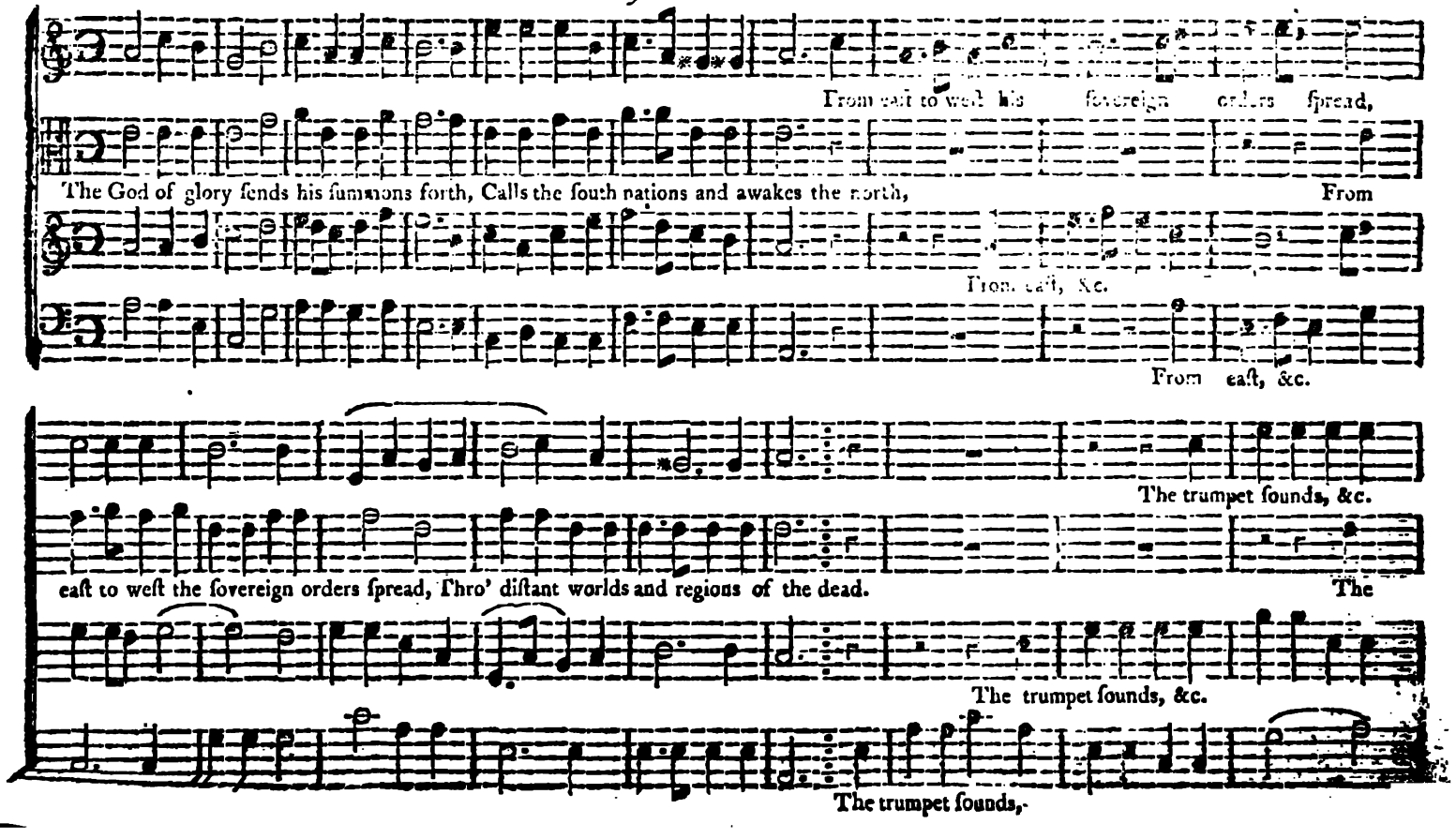


Greenfield. P. M.

EDSON.




O the ſweet wonders of that croſs Where God the Saviour lov'd and died ! From his dear wounds and bleeding ſide.
Her nobleſt life my ſpirit draws I would forever ſpeak his name In
With angels join to praiſe the Lamb, And worſhip at his Father's throne. And worſhip, &c.
ſounds to mortal ears unknown, With angels, &c. And worſhip, &c.


From eaſt to weſt his ſovereign orders ſpread,
The God of glory ſends his ſummons forth, Calls the ſouth nations and awakes the north,
From
From eaſt, &c.
From eaſt, &c.
The trumpet ſounds, &c.
eaſt to weſt the ſovereign orders ſpread, Thro' diſtant worlds and regions of the dead.
The
The trumpet ſounds, &c.
The trumpet ſounds,

trumpet ſounds, hell trembles, heaven rejoices, Lift up your heads, ye ſaints. with cheerful voices.

Sutton. **C. M.** GOFF.

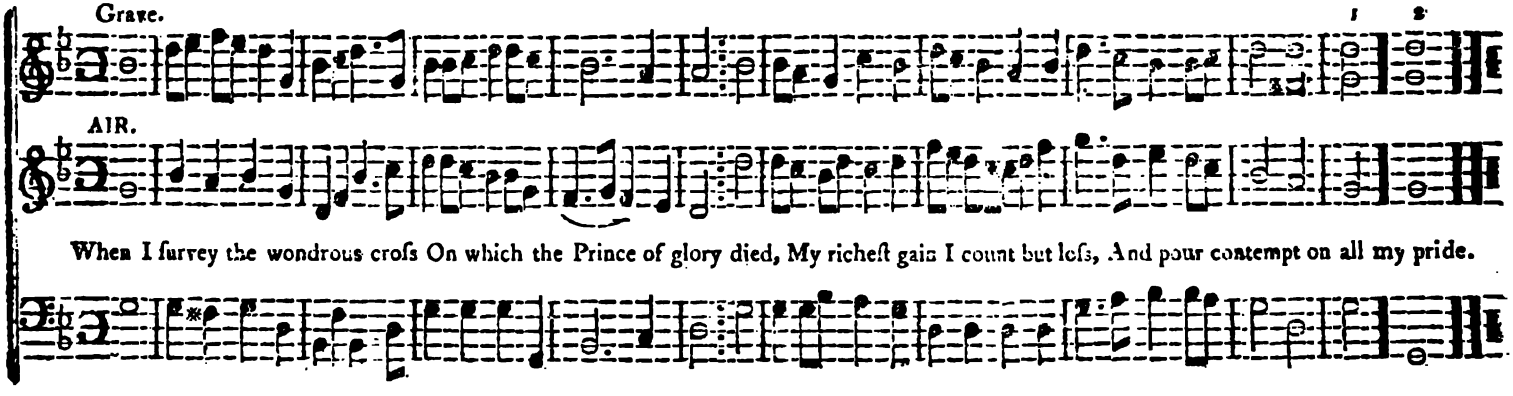
I ſink, &c.

Save me, O God, the ſwelling floods Break in upon my ſoul. I ſink, and ſorrows o'er my head, Like mighty waters roll.

I ſink, &c. Like mighty, &c.

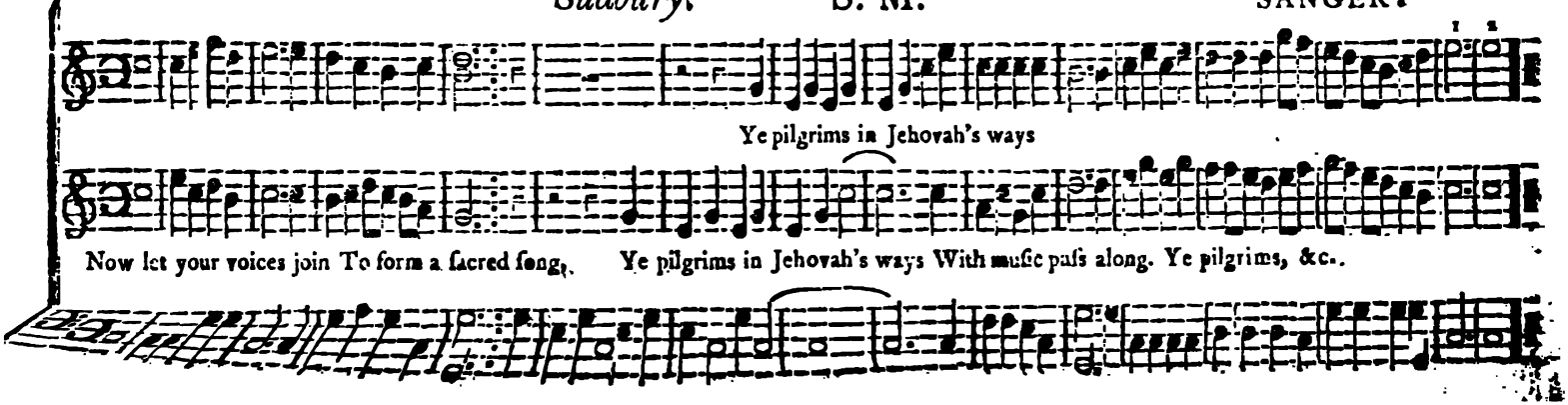
Gardner. L. M

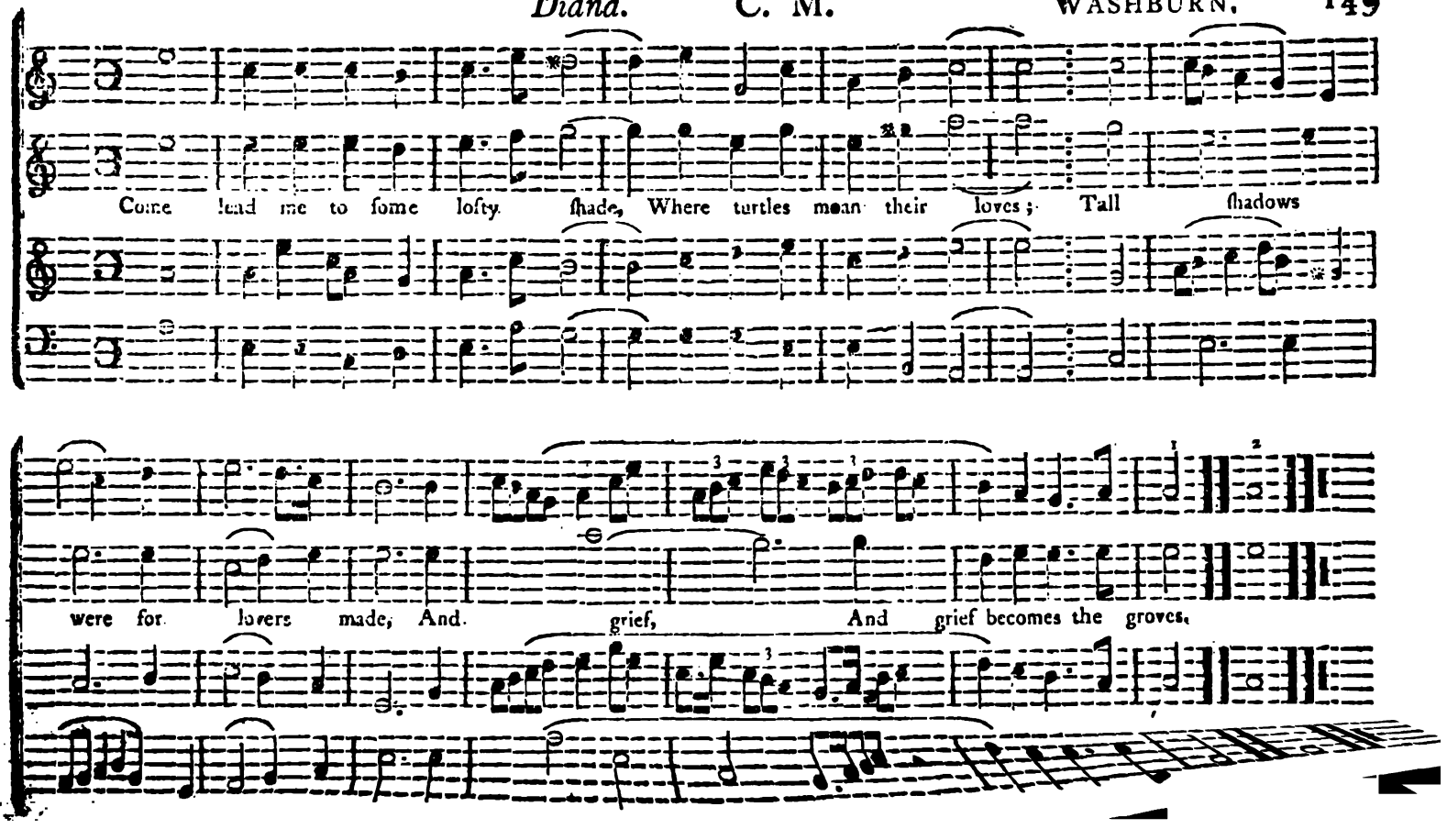
BELKNAP.



Sudbury. S. M.

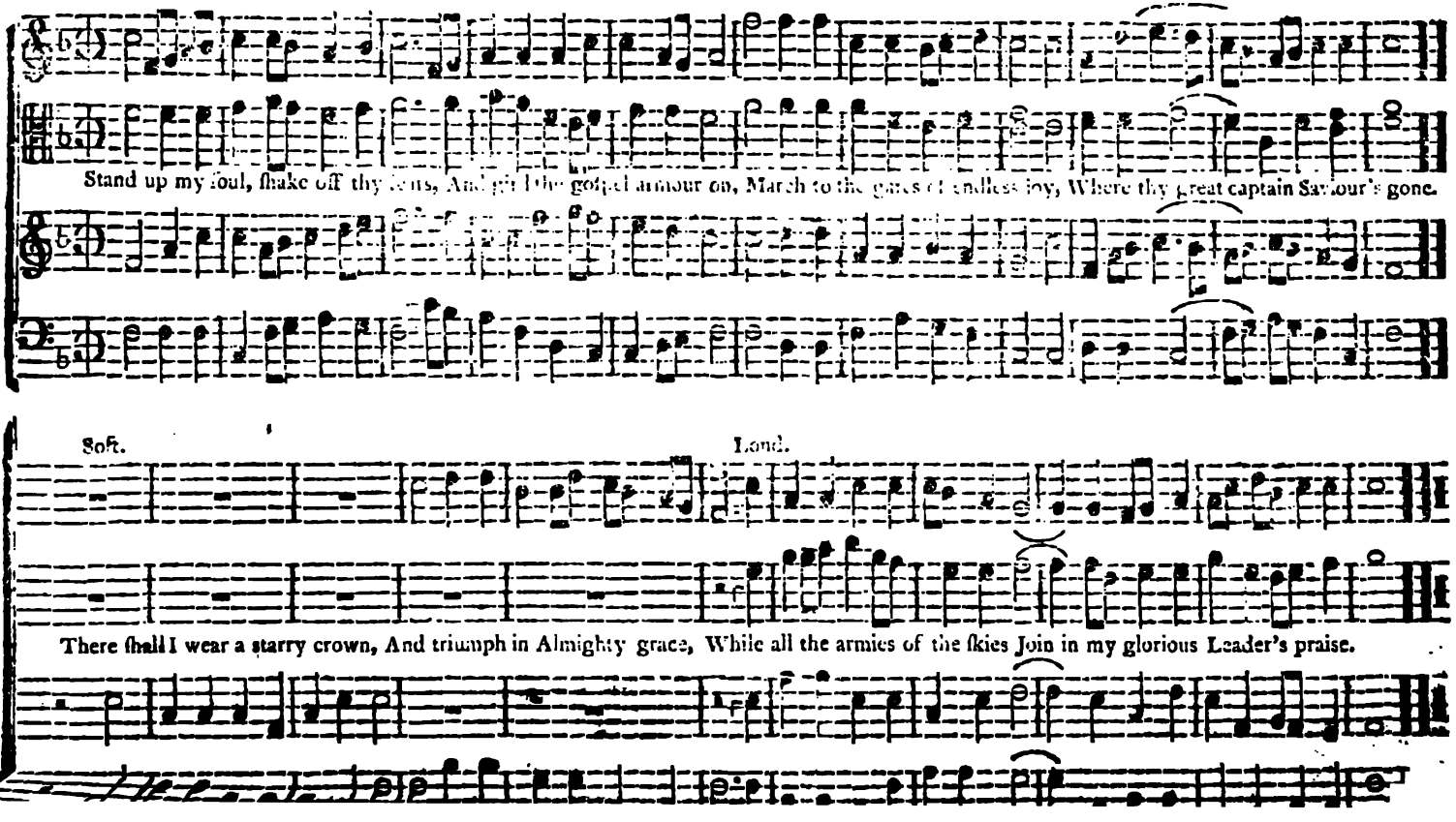
SANGER.

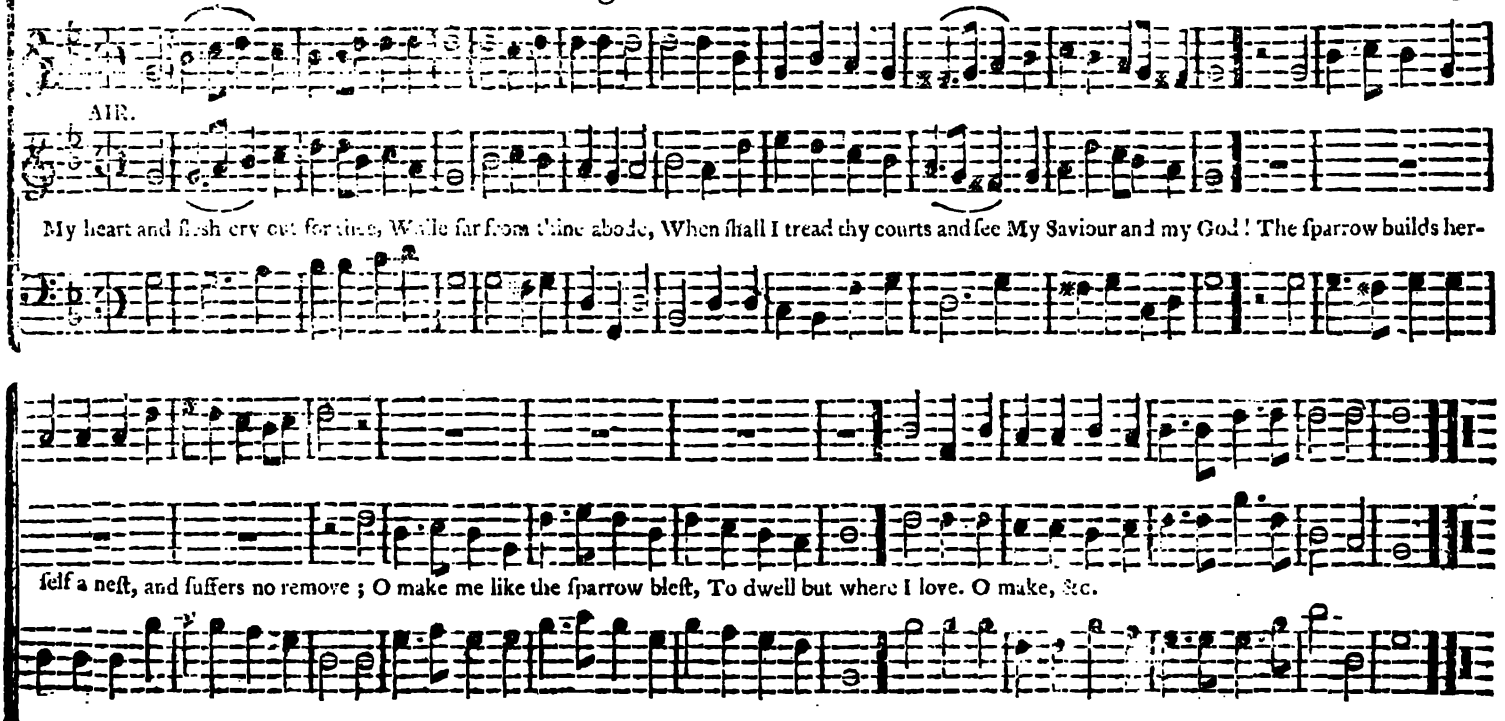



Come lead me to ſome lofty ſhade, Where turtles mean their loves; Tall ſhadows
were for lovers made; And grief, And grief becomes the groves.

Mount Vernon. L. M.

BAIRD.





ERRATA.

Page 63, Second bass staff, 5th bar, the crotchet on F should be on A.
64, First bass staff, 2d bar, the crotchet on F should be on G.
110, Second counter staff, 7th bar, the minim on F should be on G.
124, Second tenor staff, 1st bar, the quaver on F should be on G.
125, First tenor staff, 10th bar, the quaver on E should be on C.
126, Second bass staff, 4th bar, the crotchet on [illegible] should be [illegible]
142, First tenor staff, 4th bar, the minim on C should be [illegible]
121, Second tenor staff, 10th bar, the crotchet on C should be [illegible]

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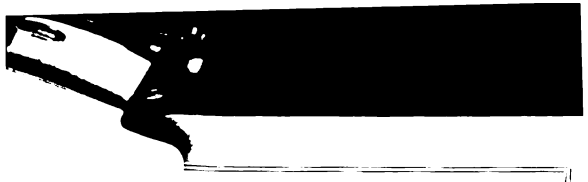

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